

Essentials of English

Second Book



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Essentials of English

Second Book

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PREFACE

THE Second Book of *Essentials of English* is intended for use in the seventh and eighth grades of the elementary school.

The book is divided into two parts, Part One being devoted to the fundamental principles of Grammar, and Part Two to a study of effective models of Composition and to practical exercises in self-expression. This division is made not with any idea that grammar be considered first and composition second. Indeed, it is important that the two subjects be studied together, so that each may serve as an aid in developing the other.

The treatment of *Grammar* is simple yet comprehensive, especial emphasis being placed upon those aspects which tend to influence language habits. The principles and definitions are developed inductively from examples carefully selected, first for their fitness to illustrate the point under consideration, and second for their literary excellence.

The exercises are abundant and of great variety. They are not confined to practice that requires mere recognition of various grammatical elements and to analysis and parsing; but they enter the borderland of composition in their constructive capacity. Thus, the pupil is required to change sentences from the natural to the transposed order or the reverse, to expand sentences by changing adjectives and adverbs to adjective and adverbial phrases or clauses, and to gain through many other exercises the skill that leads to ease and force in speaking and writing.

The correction of language errors is made by emphasis on *correct forms*. The authors believe that the presentation of errors upon the printed page tends to fix rather than to elimi-

nate inaccuracies of speech. Each teacher can best meet the needs of her individual pupils by correcting errors as they occur under her observation.

The last sections of Part One are devoted to reference work, including a brief history of the English language, a list of irregular verbs, and a system of diagrams for those who wish to supplement the oral analysis by work of this type.

The aim of the work in *Composition* is to arouse in the pupils respect for the English language, a growing appreciation of its beauty, and a desire to use it correctly and effectively. To promote these ends, fresh and interesting models are presented for conscious and unconscious imitation, topics within the range of the pupils' interest and experience are furnished for original oral and written expression, and definite suggestions as to method of attack are given, thereby eliminating that greatest bugbear of composition work — *how to begin*.

Narration, as the simplest form of expression, is developed first; description and exposition follow. Much time and attention are given to letter writing in its various social and business forms. Sufficient work on argument and debate is furnished to make this phase of composition, always interesting to pupils of the upper grades, a valuable asset.

The study of the paragraph, of outlines, and of punctuation and capitalization is systematic and thorough.

Many exercises in word study — synonyms, antonyms, and homonyms — and in methods of securing force, coherence, and variety add to the practical value of the work.

The authors gratefully acknowledge their indebtedness to Miss Sherred W. Adams, principal of the Brush Hill School, Milton, Massachusetts, for valuable assistance in the preparation of the manuscript, and to Professor Thomas H. Briggs of Teachers College, New York, for many helpful criticisms and suggestions.

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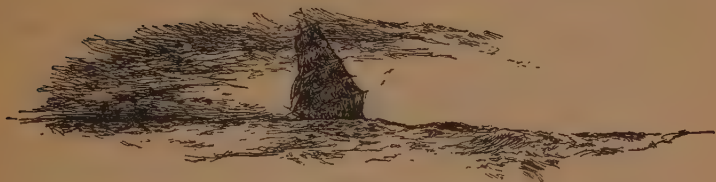
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PART ONE — GRAMMAR



1. THE SENTENCE

A STORM AT SEA

The storm increased with the night. The sea was lashed into tremendous confusion. There was a sullen sound of rushing waves and broken surges. Deep called unto deep. The thunders bellowed over the wild waste of waters, and were echoed and reëchoed by the mountainous waves. As I saw the ship staggering and plunging among these roaring caverns, it seemed miraculous that she regained her balance. Her yards dipped into the water; her bow almost buried itself beneath the waves. Sometimes a great surge appeared ready to overwhelm her, and nothing but a dexterous movement of the helm preserved her from the shock.

WASHINGTON IRVING (*Adapted*).

In writing the paragraph above, the author had several thoughts about the storm. What was his first thought? If, instead of expressing this thought fully, he had written only *storm*, *night*, you would have known that he wanted to tell you something about a storm and about the night; but you would not have known what connection there was in his mind between these ideas. In order to give you this connection, it was necessary for him to express his complete thought in words; that is, to make a sentence. Read the sentences and notice what thought each expresses.

Notice that each sentence begins with a **capital letter**.

A sentence is a group of words that expresses a complete thought.

Every sentence should begin with a capital letter.

ORAL EXERCISE

Which of the following groups of words express a complete thought? Make a sentence of each incomplete group.

1. The storm was furious.
2. The lightning flashed.
3. The threatening clouds overhead.
4. The captain who anxiously paced the deck.
5. The captain anxiously paced the deck.
6. In one of the pauses of the storm.
7. The whistling of the wind through the rigging.
8. As the ship rolled and tossed from side to side.
9. I tried to walk the deck.
10. The thundering heavens and the mountainous waves.
11. The night was black.
12. The blackness of the night.

2. SUBJECT AND PREDICATE

Notice the two following sentences:

The storm increased.

The ship regained her balance.

In the first sentence, which words tell what is spoken of? Which word tells what is said about *The storm*? Every sentence consists of these two parts: the part that denotes the person, the place, or the thing spoken of, and the part that tells what is said about this person, place, or thing.

The part of the sentence that tells what is spoken of is called the **subject** of the sentence. As the group of

words, *the storm*, tells what is spoken of in the first sentence, *the storm* is the subject of the sentence. What words in the second sentence tell what is spoken of? What, then, is the subject of the second sentence?

The part of the sentence that tells something about the subject, or in other words that makes an assertion about the subject, is called the **predicate** of the sentence. In the first sentence, the word *increased* tells what is said about the storm; therefore *increased* is the predicate of the sentence. In the second sentence, the group of words, *regained her balance*, is the predicate. Why?

Notice the subjects and the predicates of the following sentences. You will see that in some cases the subject consists of one word and in other cases of several words, and that the predicate, too, sometimes consists of a single word and sometimes of several words.

SUBJECT	PREDICATE
The lightning	flashed.
Quivering flashes of lightning	tore through the black clouds.
The sea	was lashed into confusion.
I	saw the ship heave and plunge.

The subject of a sentence is the part that tells what is spoken of.

The predicate of a sentence is the part that tells what is said about the subject.

ORAL AND WRITTEN EXERCISES

I. Write sentences, using the following words and groups of words as subjects :

- | | |
|-------------------------|------------------------|
| 1. Some books | 4. London |
| 2. Great flakes of snow | 5. The man in the moon |
| 3. The cave | 6. The United States |

- | | |
|-----------------------------|-------------------------------|
| 7. A cold sharp wind | 10. Bright stars |
| 8. Birds | 11. The flowers in the meadow |
| 9. The colors of the sunset | 12. Lightning |

II. Write sentences, using the following words and groups of words as predicates :

- | | |
|---------------------------|--------------------------|
| 1. sailed up the river | 7. flows swiftly |
| 2. is my friend | 8. was a great explorer |
| 3. disappeared | 9. are covered with snow |
| 4. rose from the chimneys | 10. blew all day long |
| 5. sang | 11. bloom in the garden |
| 6. fell in torrents | 12. landed at Plymouth |

III. Decide which of the following groups of words may be used as subjects and which as predicates. Complete each incomplete group and write the sentences thus formed. Draw a vertical line between the subject and the predicate of each sentence.

Example. *Three black crows | sat on a tree.*

1. Three black crows
2. Heard the din of battle
3. Abandoned the sinking ship
4. The crew of the lifeboat
5. The President of the United States
6. The American soldiers
7. Was covered with pine needles
8. Led us up the steep mountain

IV. Name the subject and the predicate of each of the following sentences. To find the subject, remember to ask yourself *what person, place, or thing is spoken of?* To find the predicate, ask yourself *what is said about this person, place, or thing?*

1. Wisdom is better than strength.
2. A man can die but once.

3. Our to-days make our to-morrows.
4. Half a loaf is better than no bread.
5. I pledge allegiance to my flag.
6. The sea is a jovial comrade.
7. Unfaithfulness in keeping an appointment is dishonest.
8. The eyes of the Lord are in every place.
9. An honest man's word is as good as his bond.
10. The next day is never so good as this day.
11. The weakest spoke in the wheel breaks first.
12. Hope ebbs like a wave.
13. The swallow twitters above the eaves.
14. The skies are painted with unnumbered sparks.
15. I cried unto the Lord with my voice.
16. The pearly grey of morning fills the eastern sky.
17. The deep cave among the rocks on the hillside was at one time a hiding place of the Indians.
18. The moon so round and full was once a silver boat.
19. Icebergs from Arctic glaciers drift slowly to the south.

3. POSITION OF SUBJECT AND PREDICATE

Give the subject and the predicate of the sentence :

A lonely pine stands on the mountain top.

In sentences that you have studied thus far, the subject has stood before the predicate, as in the sentence above. This is the usual or **natural order** of arrangement. We may say, however,

On the mountain top stands a lonely pine.

In this sentence, you will see at once that *A lonely pine* is the thing about which the assertion *stands on the mountain top* is made, as it is in the first sentence. Therefore *A lonely pine* is the subject of the sentence, even though it follows the predicate.

Notice the sentence :

Thus sped the morning hours away.

In this sentence, the thing about which the assertion is made is *the morning hours*. The subject of the sentence, therefore, is *the morning hours*. The predicate is the assertion *sped away thus*. In this sentence, part of the predicate precedes and part follows the subject.

When a part or all of the predicate precedes the subject, the sentence is said to be in the **transposed order**.

The transposed order is very common in poetry. In prose, the natural order is the usual one in sentences that make statements, though an occasional transposed sentence gives variety and force.

Compare the following paragraphs. In the first, the sentences are all in the natural order. In the second paragraph, the first, the second, and the last sentences are in the transposed order. You will readily see that the variety which the transposed sentences introduce makes the second paragraph more interesting than the first.

1. The night seemed endless to the eager watchers on the shore. The wind suddenly died down. The sun broke through the low-lying clouds. The mists cleared away. The outline of the doomed ship was seen dimly on the horizon.

2. To the eager watchers on the shore the night seemed endless. Suddenly the wind died down. The sun broke through the low-lying clouds. The mists cleared away. On the horizon was seen the outline of the doomed ship.

ORAL AND WRITTEN EXERCISES

I. Decide which of the following sentences are in the transposed order and which are in the natural order. Change the transposed sentences to the natural order and tell

in each case which form you like better. Name the subject and the predicate of each sentence.

1. Clear had the day been from the dawn.
2. Faithful are the wounds of a friend.
3. Long is the mile to the tired man.
4. The earth loveth the shower.
5. The sunlight falls with mellow ray on fields and laughing rills.
6. Like a sheeted ghost the vessel swept
 Towards the reef of Norman's woe.
7. We have been friends together in sunshine and in rain.
8. In the thickest of the fight was always to be seen the plume of
the Black Knight.
9. Full knee-deep lies the winter snow.
10. Up soared the lark into the air.
11. In the poplar tree above the spring
 The katydid begins to sing.
12. Fine manners need the support of fine manners in others.
13. Late lies the wintry sun abed.
14. Down in a green and shady bed
 A modest violet grew.
15. A single gentle rain makes the grass many shades greener.
16. Dark, deep, and cold the current of the river flows.
17. There she weaves by night and day
 A magic web with colors gay.
18. Over the distant mountains I saw the pale moon rise.

II. Rewrite the following paragraphs, changing some of the sentences from the natural order to the transposed order. In some of the paragraphs you may prefer to transpose only one sentence; and in others, several. Your ear must guide you as to the best arrangement.

1. The schoolhouse was a low building consisting of one large room. It stood in a rather lonely but pleasant place at the foot of a wooded hill. The low murmur of children's voices often issued from this place of learning on a warm summer day.

2. I saw a wonderful bird to-day on the top rail of a fence down near the old sawmill. He was larger than the robin, not so plump but a good deal longer. His wings and tail were mottled black, white, and gray. His whole body was a most delicious red color, vivid and at the same time delicate. I have never seen a bird of this kind before in all my wanderings.

3. A band not only of dauntless men, but of resolute women and of little children set sail for the new world. They espied land after a boisterous voyage of sixty-three days. They cast anchor in Cape Cod two days later. They found themselves as the year drew to its close on a bleak and barren coast, with the ocean on one side and the wilderness on the other.

4. PARTS OF SPEECH

In the preceding lessons, your attention was called to the fact that the work of the sentence is to express thought. As the sentence is made up of words, it is evident that these words must one and all contribute their part to the work done by the sentence as a whole.

In the sentence, *Soft winds blow*, the word *winds* names the thing spoken of; *soft* describes the thing named; *blow* tells what the thing named does. That is, each word contributes its part to the work of the complete sentence.

According to the work words do in a sentence, they are divided into groups or classes called **parts of speech**. Although there are more than two hundred thousand words in our language, there are only eight different kinds of work for words to do, and there are, therefore, only eight different parts of speech. Every word in the language belongs to one or the other of these parts of speech; namely, nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections.

5. NOUNS — COMMON AND PROPER

In expressing our thoughts, we usually mention or name the person, the place, or the thing about which we are thinking. Notice the names in the rime below :

There was a little *man*,
And he had a little *gun*,
And its *bullets* were made of *lead*;
He went to the *brook*,
And he saw a little *duck*,
And he shot it right through the *head*.

A word thus used as the name of a person, a place, or a thing is called a **noun**.

All the nouns in the stanza above are names of one or more objects of a class. The noun *duck*, for instance, is a name common to all web-footed birds of the same class. Nouns of this kind are called **common nouns**.

Notice the names in the address below :

Mr. John Thompson
Buckhill Falls
Pennsylvania

John Thompson is the name not of a class of men, but of one particular man. *Buckhill Falls* is the name of a particular town. *Pennsylvania* is the name of a particular state. All such particular names are called **proper nouns**.

A noun is a word used as the name of a person, a place, or a thing.

A common noun is a word used as the name of any one of a class of persons, places, or things.

A proper noun is a word used as the name of a particular person, place, or thing.

All proper nouns should begin with capital letters.

Sometimes the name of some particular person, place, or thing is expressed by a group of words. We speak of the *President of the United States* or of a *Member of Congress*. Often the name or title of a book or a poem is also expressed by a group of words; as, "*The Man without a Country*," "*The Charge of the Light Brigade*."

When a proper noun is composed of a group of words, every important word in the group is capitalized.

Nouns are the names not only of all things that we can see, hear, taste, touch, or smell, but also of all things that we can think about, such as *beauty, joy, sorrow, courage, faith, hope, loyalty, pain, wealth, poverty*, etc.

ORAL AND WRITTEN EXERCISES

I. Point out the nouns in the following selections. If a noun is proper, state the fact.

1. Mrs. Squeers administered the brimstone and treacle with a common spoon, which widened every young gentleman's mouth considerably.

2. Far to the west were the Catskills. Among these misty hills was the spot where some old Dutchmen once played their game of ninepins, and where an idle fellow, whose name was Rip Van Winkle, had fallen asleep and had slept for twenty years.

3. Rip Van Winkle did not know that the country had thrown off the yoke of England and that instead of being a subject of his Majesty George III, he was now a free citizen of the United States.

4. Then a little rain falls and all the trees and the bushes and the mosses and the juicy-leaved plants wake with a noise that you can almost hear, and under this noise runs, by day and by night, a deep hum. That is the voice of the spring, — a vibrating boom which is neither bees, nor falling water, nor the wind in the tree tops, but the purring of the warm, happy world.

5. I pity the boy or the girl who must grow up without having made

intimate acquaintance with "Mother Goose," and the wonderful stories of "Jack the Giant Killer," and "Bluebeard," and those other strange tales as old as the race itself.

6. From north to south, from east to west, men toiled to burn each other's cities, to waste each other's fields, to destroy each other's lives.

7. The most valuable things in the world are things which no money can buy, — kind words, trust, and love.

II. Select a paragraph from your geography and point out all the common and proper nouns.

III. Write a paragraph about a favorite book. Make a list of all the common nouns and the proper nouns you have used.

IV. Write the names of ten persons, places, or things you passed on your way to school and tell what kind of noun each is.

V. Write proper nouns suggested by the common nouns in the following list, and common nouns suggested by the proper nouns. Explain your use of capital letters.

Example.

author — Longfellow

Boston — city

park

Ruth

butcher

school

book

Maine

America

poet

Louise Alcott

river

Seattle

Richard Wagner

6. PRONOUNS

As Don Quixote and Sancho Panza were riding, they perceived some thirty or forty windmills on the plain. As soon as Don Quixote spied them he said to his squire, "Fortune disposes our affairs better than we could have desired. Look yonder, friend Sancho Panza, where you may discern more than thirty monstrous giants whom I intend to fight."

— CERVANTES.

In expressing our thoughts, we often wish to refer to a person or a place or a thing without naming it. In the selection from Cervantes, to what persons does the word *they* refer? To what persons do *our* and *we* refer?

Read the selection again silently, substituting for these words the proper nouns for which they stand. You will readily see how awkward and clumsy the selection thus becomes. In order to avoid repetition, we often use a word that stands for a person, a place, or a thing but that does not name it. For instance, *them* refers to the windmills but does not name them; *whom* refers to the giants but does not name them. To whom do *he*, *his*, and *I* refer? Such words are called **pronouns**. The prefix *pro* means *in place of*.

A pronoun is a word used in place of a noun.

As nouns and pronouns are used so generally in expressing our thoughts, it is convenient to have a name, **substantives**, that applies to both these parts of speech.

Nouns and pronouns are called substantives.

LIST OF PRONOUNS FOR REFERENCE

The following are the pronouns most frequently used :

I	we	you	he	she	it	they	who	which
my	our	your	his	her	its	their	whose	what
mine	ours	yours	him	hers		theirs	whom	that
me	us					them		

The word or words to which the pronoun refers is called its **antecedent**. What is the antecedent of the pronoun *they* in the selection from Cervantes?

The antecedent of a pronoun is the word or words to which it refers.

The antecedent of a pronoun is not always expressed. When you speak of yourself you say *I* without in any part of your conversation introducing your name. Likewise in talking to a friend you often say *you* instead of calling him by name.

ORAL EXERCISES

I. In the following selections, the pronouns are italicized. Name the antecedent of each wherever it is expressed.

1. The minstrel boy to the war is gone,
 In the ranks of death *you* will find *him*.
 His father's sword *he* has girded on,
 And *his* wild harp slung behind *him*.

2. The man *who* will be chosen is the man *whose* record is clean and of *whom* no ill has been spoken.

3. *I* do not believe there is a single bird *that* does more harm than good; but *I* would pardon all the sins of *which* *they* might be guilty, because of the delight *their* presence always gives *me*.

II. Select the pronouns in the following sentences. Name the antecedents wherever they are expressed.

1. A nightingale made a mistake,
 She sang a few notes out of tune,
 Her heart was ready to break
 And she hid away from the moon.

2. "For more than a hundred years I have stood here," said the tree. "In summer I have spread out my arms and sheltered the panting flocks which hastened to my shade. In my bosom I have protected the young birds as they lay in their nests. I have lived for the eagle which has perched on my top, and for the insect that has found a home within the folds of my bark. I have not lived for myself."

3. The little toy dog is covered with dust,
But sturdy and stanch he stands;
And the little toy soldier is red with rust,
And his musket molds in his hands.

4. The house in which Washington had his headquarters during the siege of Boston is called Craigie House. It has since become more famous as the home of Longfellow.

5. Abraham Lincoln's constant thought was his country.

III. Select from "An Anecdote of Washington" on page 326 five pronouns and point out their antecedents.

IV. Read the following sentences, filling each blank (1) with a pronoun that refers to yourself, (2) with a pronoun that refers to the person to whom you are speaking, (3) with a pronoun that refers to a person about whom you are speaking.

- | | |
|-------------------------|------------------------|
| 1. — bought a new book. | 3. The book is —. |
| 2. It is — book. | 4. It was bought by —. |

V. Read the sentences below, filling each blank with one of the following pronouns: *who*, *whose*, *whom*, *that*.

1. The book — you have belongs to me.
2. Franklin is the man — autobiography we have just read.
3. From — did you take it?
4. — gave it to him?

7. PRONOUNS AND THEIR ANTECEDENTS

When several nouns are used in a sentence and later in the same sentence pronouns are substituted for one or more of these nouns, care must be taken to make it perfectly clear to which noun each pronoun refers.

Notice how the following selections in the first column avoid the confusion that results from a careless use of pronouns.

PRONOUNS CLEARLY USED

1. Alice wished to see the princess, but she could not because the princess was so little.

2. The farmer said to his neighbor, "Your cow has broken her leg."

PRONOUNS NOT CLEARLY USED

1. Alice wished to see the princess, but she could not because she was so little.

(Who was little, Alice or the princess?)

2. The farmer told his neighbor that his cow had broken her leg.

(Whose cow, the farmer's or his neighbor's?)

Whenever there is any doubt as to what person, place, or thing is referred to by the pronoun, either the noun should be repeated, as in the first example, or the form of the sentence should be completely changed, as in the second example.

WRITTEN EXERCISES

I. Rewrite the following sentences, making it perfectly clear what person is referred to by each italicized pronoun:

1. The mother went to the country to spend a few days, leaving her little daughter behind; but *she* became so homesick that she was obliged to return.

2. The doctor told the man that *he* needed a vacation.

3. The young prince promised his father that he would always be loyal to *his* friends.

4. When Mary told her sister that the bird was dead *she* cried.

5. While Mr. and Mrs. Brown were out driving yesterday, their horses became frightened and ran away. *They* were badly hurt.

II. Make a list of all the pronouns in the last composition you have written. Examine your sentences carefully to see that you have shown clearly what the antecedent of each pronoun is.

III. Write sentences, using ten of the pronouns listed on page 12. Be careful to make it perfectly clear to whom or to what each pronoun refers.

8. VERBS AND VERB PHRASES

Read the first sentence below, omitting from the predicate the word *lives*. Do the remaining words tell you anything about the *panther*? You will see that to make a sentence you need a word that tells something or makes an assertion about *the panther*. What word in the predicate of the second sentence makes an assertion about the subject *He*?

The panther lives in our western wilds.

He seizes his prey.

If you examine other sentences, you will find that every expression of a complete thought has in its predicate a word that asserts.

Words of this kind used to tell or assert something are called **verbs**.

In the two sentences above, the verbs *lives* and *seizes* tell what the subject does; that is, they denote **action**.

Notice the italicized words in the following sentences:

The panther *is* a wild animal.

He *looks* very fierce.

He rarely *becomes* tame.

The words *is*, *looks*, and *becomes* do not denote action, yet they are verbs; for if you omit them from the sentence, the remaining words tell you nothing about the subject. These verbs assert **being** or **state of being**.

A verb is a word used to tell or assert something.

ORAL EXERCISE

Name the subject and the predicate of each of the following sentences. Find the verb and tell whether it expresses action, or being or state of being.

1. The plowman homeward plods his weary way.
2. The lowing herd winds slowly o'er the lea.
3. I am not a Virginian; I am an American.
4. Nature never hurries. Atom by atom, little by little, she accomplishes her work.
5. The autumn wind wandered among the branches. It whirled the leaves to the ground.
6. The lion is the king of the jungle.
7. After the Revolution, Washington became the first President of the United States.
8. We give our heads, our hearts, and our hands to our country.
9. Light and heat come from the sun.
10. The winter woods look bleak and bare.

Verb Phrases. You will often find that the assertion is made by a group of two or more words. Notice the italicized words in the sentences below:

The panther *is stealing* towards his victim.

In a moment the unsuspecting prey *will be seized*.

It *will struggle* in vain.

Such groups of words used as one verb are called **verb phrases**.

A verb phrase is a group of two or more words used as a verb.

The two or more words that form a verb phrase often follow immediately after one another, but sometimes another word separates the parts of the verb phrase:

The panther *is now stealing* towards his victim.

In a moment the unsuspecting prey *will be fiercely seized*.

It *will then struggle* in vain.

The words below are frequently used with other verb forms, generally with those expressing action, to form verb phrases. As their work in such cases is to help in making the assertion, they are called helping or **auxiliary verbs**.

am	had	would	might be	must be
are	do	can	can be	have been
is	does	could	could be	has been
was	did	may	shall be	had been
were	shall	might	should be	will have been
have	should	must	will be	may have been
has	will	may be	would be	must have been, etc.

ORAL AND WRITTEN EXERCISES

I. Use each of the verbs above as an auxiliary verb together with a verb of action; as, *am going, are singing, is playing*. Use them again as auxiliary verbs, this time separating the parts of the verb phrase; as, *am not going, are now singing, is always playing*.

II. Using the words given below as subjects, write sentences containing verb phrases in the predicate. Underline each verb phrase.

- | | |
|------------------------------|-------------------|
| 1. Many beautiful flowers | 4. The sun |
| 2. An aeroplane | 5. My best friend |
| 3. The birds in the tree top | 6. You and I |

III. Add a predicate to each of the subjects below. Write the sentences thus formed and underline each verb.

Example. The cold north wind whistled about the house.

- | | |
|------------------------|-------------------------------|
| 1. The cold north wind | 5. The soldiers |
| 2. The early bird | 6. The great ship |
| 3. Mountain streams | 7. An unexpected frost |
| 4. A cunning fox | 8. An excited group of people |

IV. Name the verbs and the verb phrases in the following selections. Notice that the verbs *is* and *are* are used sometimes as auxiliaries and sometimes as verbs to express being or state of being.

1. When Hercules was a young man, two queenly women once appeared before him. One said, "Follow me, O Hercules, and I promise that I will lead you by pleasant paths to a life of ease. Never a thought need you give to the morrow. Each day will be filled with enjoyment." "What is your name, most gracious presence?" asked Hercules, and the beguiling voice answered, "My name is Pleasure."

Then the other woman said, "I shall make no false promises to you; but if you will follow me and will do as I bid, you shall have both riches and honor. You must work, however, for what you want; for the gods will help only those who help themselves."

"What is your name, O fair one," again asked Hercules, and a gentle voice responded, "Men call me Goodness."

2. It is a winter's day when we take our peep into the schoolroom. Great logs of wood are burning in the fireplace, and a bright blaze is leaping up the chimney. Every few moments a vast cloud of smoke puffs into the room. It sails slowly over the heads of the pupils until it gradually settles upon the walls and ceilings, which are already black with the smoke of many years. Over the fireplace a rod of birch is hanging and on the desk lies the master's heavy ferule.

V. Select a paragraph from your reader or your geography, and name all the verbs and the verb phrases you find in it.

9. THE SAME WORDS USED DIFFERENTLY

VERBS AND NOUNS

The same word may be used as different parts of speech. It is the **use** of a word in a sentence that determines the class to which it belongs.

ORAL AND WRITTEN EXERCISES

I. Name the part of speech of each italicized word.

Examples. *Birds fly.* *Fly* tells what the birds do; therefore it is a verb.

A fly is a dangerous insect. *Fly* names the thing that is dangerous; therefore it is a noun.

1. I picked a *rose*.
2. The moon *rose* o'er the city.
3. Nouns are *names* of persons, places, or things.
4. A noun *names* a person, a place, or a thing.
5. I see no *sign* of a storm.
6. *Sign* your name at the close of a letter.
7. *Work* while you *work*; *play* while you *play*.
8. All *work* and no *play* makes Jack a dull boy.
9. That dog's *bark* is worse than its *bite*.
10. A dog will *bark* and *bite* at his own shadow.
11. *Sleep*, baby, *sleep*!
12. O *sleep*, it is a gentle thing!
13. Aye, *tear* her tattered ensign down!
14. There was a hopeless *tear* in the child's dress.
15. The band will play an inspiring *march* as the soldiers *march* by.

II. Make sentences in which you use each of the following words, first as a noun, then as a verb.

race	hope	blow	notice	iron	walk
fight	ring	play	hate	climb	falls

10. MODIFIERS

Notice the sentence below:

Deep streams flow silently.

What is the subject? If you omit the word *Deep* from the subject, you still have a statement or an assertion, but this assertion must be modified or limited to make it exact.

All streams do not flow silently; only certain kinds do. The word *deep* modifies or limits the noun *streams*; it is therefore called a **modifier** of the noun *streams*. What is the predicate of the sentence? What is the verb? The statement that *deep streams flow* is perfectly true, but it is not complete; because other streams also *flow*. The word *silently* gives the exact idea of *how* deep streams flow. *Silently* is a modifier of the verb *flow*.

Notice the sentence:

Streams of all kinds flow down hill.

In this sentence, the idea as to what streams flow down hill is expressed not by a single word but by the group of words *of all kinds*, and the manner in which all streams flow is made clear by the group of words *down hill*. In this sentence, the modifier of the noun *streams* is the group of words *of all kinds*, and the modifier of the verb *flow* is the group of words *down hill*.

A modifier is a word or a group of words used with another word to qualify or limit its meaning.

ORAL EXERCISE

In the following sentences, point out the nouns and the verbs and give the modifiers of each:

1. The sly fox stole away.
2. The Indian guide moved swiftly and gracefully.
3. Birds are sleeping in their nests on the leafy bough.
4. The clanging fire engines dashed furiously down the street.
5. The rosy flush of evening was fading into night.
6. Majestically sank the sun behind the snow-capped mountain.
7. The silvery clear notes of the hunter's horn are heard.
8. The great round moon looked lovingly down.

9. The old oaken bucket hangs in the well.
10. At the doorway of his wigwam
 Sat the ancient arrow-maker.
11. The bare boughs of the oak tree swayed in the gale.
12. Forth into the forest straightway
 All alone walked Hiawatha.

11. ADJECTIVES

You have learned that the subject and the predicate of a sentence form the necessary framework of a thought, but that in order to make the sentence full, clear, and definite, other words or groups of words called modifiers are often used.

Notice again the sentence below :

Deep streams flow silently.

Here *deep* modifies the noun *streams*. It makes the sentence clear by describing the kind of streams that flow silently.

Notice the modifiers of the subject in the sentence below :

The silvery, clear notes of the hunter's horn are heard in the forest glade.

If you omit the modifiers from the subject, you still have an assertion, — *Notes are heard in the forest glade*; but what a bald, uninteresting statement, and how vague and indefinite! What *kind* of notes are heard in the forest glade? The group of words, *of the hunter's horn*, answers the question; but there is as yet nothing that describes the character or quality of the notes. When you add *the* and *silvery* and *clear*, however, the notes are described so well that you can almost hear them. A word thus used to describe an object is called an **adjective**.

All adjectives, however, do not describe the qualities of objects. In the sentence, *Twelve pears were hanging high* — *twelve* is an adjective, though it attributes no quality to the pears. In this case the adjective *limits* the substantive *pears* in respect to *number*.

In the sentence, *Some (or many, or no, or few) pears were hanging high*, the words *some*, *many*, *no*, and *few* are also adjectives. Such adjectives *limit* not as to quality or number but as to *quantity*.

In the sentence, *The (or this, or that, or yonder) pear was hanging high*, the words *the*, *this*, *that*, and *yonder* are also adjectives. Such adjectives do not limit in respect to quality, quantity, or number, but they *limit* by indicating *what* pear was hanging high.

Thus we see that adjectives fall into two divisions, (1) **descriptive**, such as *deep*, *silvery*, *clear* and (2) **limiting**, such as *twelve*, *some*, *this*.

An adjective is a word used to modify a substantive.

The limiting adjectives *the*, *an*, and *a* are sometimes called **articles**. *The* is called the **definite article** because it points out a person, a place, or a thing definitely. *A* and *an* are called **indefinite articles** because they merely point out any person, place, or thing. *A* is used before words beginning with a consonant sound; as, *a man*, *a book*. *An* is used before words beginning with a vowel sound; as, *an army*, *an ox*.

Adjectives that are formed from proper nouns are called **proper adjectives** and are capitalized; as, the *Italian* language, *Norse* myths, *Scotch* accent, *Indian* legends, *Japanese* tea house.

ORAL EXERCISES

I. Select the adjectives in the following sentences, telling which are descriptive and which are limiting :

1. In the magic forest, the crimson woodbine twines about the sturdy oak and clothes its rugged trunk in glowing splendor.

2. There the shaggy yellow birch stretches its knotted arms to the blue sky, and the purple ash and the somber pine sway in the autumn breeze.

3. No mate, no comrade Lucy knew ;
 She dwelt on a wide moor.

4. The rain was upon the earth forty days and forty nights.

5. He saw at a distance the lordly Hudson, moving on its silent, majestic course with the reflection of a purple cloud, or the sail of a lagging bark, here and there sleeping on its glassy bosom, and at last losing itself in the blue highlands.

6. Many strokes, though with a little ax,
 Hew down and fell the hardest-timbered oaks.

7. Washington was a pure and high-minded gentleman, of dauntless courage and stainless honor.

8. That green-gold flash was a vireo,
 And yonder flame, where the marsh-flags grow,
 Was a scarlet tanager.

9. White, fleecy clouds hung in the air and threw the dark spots of their shadows over the landscape.

10. The old proverb says, "Great haste, little speed."

II. Point out the adjectives in the exercise on page 21.

12. THE USE OF ADJECTIVES

Adjectives are often called the "artist words" of our language because, when properly used, they give color, form, and character to a description. Notice this in the following selection :

A *soft, dazzling* splendor filled the air. *Snowy* banks and drifts of clouds floated slowly over a *wide* and *wondrous* land. *Vast* sweeps of forest, *shining* waters, mountains *near* and *far*, — all seemed like the landscape of a dream.

Because adjectives are “artist words” they must be used with great skill; otherwise the effect is a “daub” rather than a picture. You may speak of a *beautiful* sunset, a *beautiful* poem, but not of a *beautiful* time; of a *great* man or of a *great* event, but not of *great* fun; of a *grand* mountain, but not of a *grand* dress; of an *awful* accident, but not of an *awful* lesson.

ORAL AND WRITTEN EXERCISES

I. Write one or more appropriate adjectives to describe each of the following nouns. Use as many different adjectives as possible.

December	game	sea	city
banquet	May	story	meadow
book	sky	street	farmer
flower	waves	joy	trees

II. Look in the dictionary for the true meaning of each of the following adjectives; then use each correctly as the modifier of some noun in a written sentence of your own.

funny	fierce	great	angry
wonderful	awful	fine	nice
terrible	strange	grand	clever

III. Select from some poem or poems that you have recently read five nouns modified by adjectives that seem to you to give unusual color or force or beauty to the sentence in which they occur. Bring the poems to class and discuss the effectiveness of the adjectives you have selected.

13. NOUNS AND ADJECTIVES DISTINGUISHED

ORAL EXERCISE

In the following selections, study the italicized words, noticing whether they *name* persons, places, or things, or whether they *describe* or *limit* them. Tell what work each word does, and what part of speech it is.

1. The world is made up of the *good* and the *bad*.
2. *Good* cheer is here; *bad* times are left behind.
3. The *young* are *lusty* and *brave*.
4. The *old* are feeble and slow.
5. "You are *old*, Father William," the *young* man said.
6. The *garden* is bright with the roses of June.
7. The *garden* seat is deserted now.
8. I thank God that I am an *American*.
9. We read of the *English* skylark.
 Of the spring in the *English* lanes.
10. *Blue* is my favorite color. I have a *blue* dress and a *blue* hat.

14. ADVERBS

Just as nouns and pronouns, when used in sentences, are often modified by words that describe or limit their meaning, so verbs and verb phrases may also be modified by words that affect their meaning in various ways.

Name the verbs and the verb phrases in the following sentences and notice how they are modified:

Deep streams flow *silently*.

I am coming *immediately*.

My friend lives *there*.

I have tried *twice*, but have not *quite* succeeded.

You will notice that each italicized word modifies a verb or a verb phrase by answering certain questions. *Silently*

tells *how*, *immediately* tells *when*, *there* tells *where*, *twice* tells *how many times*, *quite* tells *how much*.

Because these words *silently*, *immediately*, etc., are used to modify verbs they are called **adverbs**.

Adverbs, however, sometimes modify words other than verbs. The italicized words in the following sentences are adverbs:

This is a *very* cold day.

There are *only* twelve months in a year.

He walked *too* slowly.

What part of speech are the words that *very* and *only* modify? What part of speech does *too* modify?

An adverb, therefore, may modify an adjective or another adverb as well as a verb.

An adverb is a word used to modify a verb, an adjective, or another adverb.

According to the questions they answer, or according to what they tell, most adverbs are divided into the following classes:

1. Adverbs that tell *how* are called **adverbs of manner.**

Deep streams flow *silently*. The child sang *softly*.

2. Adverbs that tell *when* are called **adverbs of time.**

I am coming *immediately*. The train will arrive *soon*.

3. Adverbs that tell *where* are called **adverbs of place.**

My friend lives *there*. The bird flew *away*.

4. Adverbs that tell *how much*, *how many times*, or to *what extent* are called **adverbs of degree.**

The child was *slightly* hurt. I have tried *twice*. We enjoyed the music *thoroughly*.

5. Adverbs that tell *why* are called **adverbs of cause**.

Why did you come? I came *purposely*.

6. Adverbs that help to *affirm* or to *deny* are called **adverbs of affirmation or negation**.

Yes, I expect to go. You should *not* work so hard.

ORAL AND WRITTEN EXERCISES

I. Select the verbs and the verb phrases in the following sentences. Tell what adverbs modify them. In each case tell what question the adverb answers and to which class it therefore belongs.

1. Above were the stars,
Below was the sea,
Around was the silence of night.
2. Swiftly, swiftly flew the ship.
3. Heap high the farmer's wintry hoard!
Heap high the golden corn!
4. Never find pleasure in another's misfortune.
5. Love thyself last.
6. Up soared the lark into the air.
7. Think much, speak little.
8. Merrily, merrily shall I live now.
9. Ill news travels swiftly and far.
10. Everywhere flags were waving gayly.
11. What is the word that, over and over,
Sings the scythe to the flowers and grass?
12. Calmly the night came down and hid from sight the lonely moor and the ever restless sea.

II. Make sentences in which the following words are used as :

1. Adverbs of manner, answering the question *how*.

serenely
diligently

mercifully
nobly

badly
well

2. Adverbs of time, answering the question *when*.

immediately	again	never
soon	already	afterwards

3. Adverbs of place, answering the question *where*.

there	yonder	behind
everywhere	below	nowhere

4. Adverbs of degree, answering the questions *how much*, *how many times*, *to what extent*.

little	once	nearly
much	doubly	quite

5. Adverbs of cause, answering the question *why*.

why	wherefore	purposely
-----	-----------	-----------

6. Adverbs of affirmation or negation.

yes	not	surely
certainly	no	

7. Make sentences in which the following words are used as adverbs modifying adjectives or adverbs:

very	too	extremely
rather	more	quite

III. Select the adverbs in the following sentences. Tell whether they modify verbs, adjectives, or other adverbs. Sometimes the adverb separates the parts of the verb phrase.

1. He who lives well lives long.
2. Too many cooks spoil the broth.
3. Hold fast that which is good.
4. Be sure you are right, then go ahead.
5. Fortune is never on the side of the faint-hearted.

6. The bow which is too tensely strung is easily broken.

7. To every man upon this earth
Death cometh soon or late.

8. I have often regretted my speech; I have never regretted my silence.

9. We are never so happy or so unhappy as we suppose.

10. "Dear daughter," said the old woman, "I feel that my end is approaching fast. I leave you this cottage and all that is in it. Here you will have a shelter, and with your needle, spindle, and shuttle, you can easily earn your bread." Then laying her hand fondly on the maiden's head, she blessed her and said, "Keep God always in your heart and you will never go very far wrong."

IV. Select the adverbs in the first story to be completed on page 340. Tell what part of speech each adverb modifies.

V. In the following sentences, show whether each italicized word is used as an adjective or as an adverb. If you are in doubt, remember that an adjective usually answers the question *what kind, which one, or how many*, and an adverb, the question *how, when, where, how much, how many times, to what extent, or why*.

Example. Come *early*. The *early* bird catches the worm.

The first *early* tells when you should come; therefore it is an adverb. The second *early* tells *what kind* the bird is; therefore it is an adjective.

1. The girl is *well* now, so she does her work *well*.

2. The man had so *much* money to spend that he spent *much* more than he should have spent.

3. The sailors pulled *hard*, but with the wind against them they found it a *hard* task to reach the shore.

4. Though a *fast* ship, it did not go *fast* owing to the dense fog.

5. I waited *long* for the train. It was a *long* and tiresome trip.

6. He laughs *best* who laughs *last*. The *last* book I read is also the *best* one.

7. Speak *little* and think much. I have *little* confidence in him.

15. SIMPLE SUBJECT AND SIMPLE PREDICATE

Give the subject and the predicate of the following sentence :

'The morning stars shone mistily.

In this sentence, the word that names what is spoken of is the noun *stars* and the word that asserts something about *stars* is the verb *shone*.

These are the most important words in the sentence, since they would express a complete thought, *stars shone*, if all the other words were omitted. The noun *stars* is called the **simple subject** and the verb *shone* is called the **simple predicate**.

NOTE. — Sometimes the simple subject is called the **subject word** and the simple predicate, the **predicate verb**.

The modifying words *the* and *morning* give a more definite or complete idea of the stars referred to, and, together with the simple subject *stars*, form what is called the **complete subject**.

The word *mistily* makes more definite or complete the assertion of the verb *shone*, and, together with the simple predicate *shone*, forms what is called the **complete predicate**.

In the sentence, *They were singing together*, the pronoun *They* is the simple subject and the verb phrase *were singing* is the simple predicate.

The **simple subject** of a sentence is the part that names what is spoken of. It is usually a noun or a pronoun.

The **complete subject** of a sentence is the simple subject together with its modifiers.

The simple predicate of a sentence is the part that asserts something about the subject. It is always a verb or a verb phrase.

The complete predicate of a sentence is the simple predicate together with such words as explain or complete its meaning.

ORAL AND WRITTEN EXERCISES

I. Use the following words as the simple subjects and the simple predicates of sentences and add modifiers to both parts. Write the sentences thus formed.

Example. bell rang. The bell in the steeple rang loudly.

flowers blossom	stars twinkled
wind blows	fisherman sailed
eagle flies	canoe shot
trees have lost	soldier bore
child cried	sound came
soldier gave	mother heard

II. In the following sentences, give first the complete subject and the complete predicate, then the simple subject and the simple predicate.

If you have any difficulty in recognizing the simple subject, the following method may help you.

1. Find the word or the words that make the assertion.
2. Use the word that asserts to ask a question with *who* or *what* before it. The answer is the simple subject.

Example. The waves of the sea beat upon the shore.

Beat is the word that asserts. Question — *What* beat upon the shore? Answer — *Waves*. *Waves* is, therefore, the simple subject.

1. I bring fresh showers for the thirsting flowers.
2. The star-spangled banner in triumph shall wave,
O'er the land of the free and the home of the brave.
3. We will work for our country in time of peace.

4. The blaze of the flaming furnace
 Gleamed redder than the moon.
5. Down swept the chill wind from the mountain peak.
6. Above our heads the sullen clouds
 Scud black and swift across the sky.
7. A wise son heareth his father's instruction.
8. At every gust the dead leaves fall.
9. Men of few words require few laws.
10. Deeper on lake and garden descended the dusk of evening.
11. The crooked boughs of the apple trees and the longer lines of
the walnuts and elms stood out against the snow-covered hills.
12. Far out over the lake, silent forests threw their dark shadows.
13. In the furrowed land
 The toilsome and patient oxen stand.
14. From this place of learning the low murmur of children's voices
might be heard on a drowsy summer day like the hum of a beehive.
15. Beneath this sun the Indian hunters once pursued the panting
deer. Here they warred. Here, too, curled the smoke of peace.

III. Give the complete subject and predicate and the simple subject and predicate of each sentence in "The Warning Bell," page 338:

16. ADJECTIVE AND ADVERBIAL PHRASES

You have learned that the subject and the predicate of a sentence may have modifiers, — words that make the assertion more full, clear, and exact.

You have learned also that the substantives in a sentence may be modified by adjectives, and the verbs, adjectives, and adverbs by adverbs.

In the following sentence, notice that the modifiers of the subject and of the predicate are groups of words :

A chain of gold hung around the king's neck.

Here the chain is described not by an adjective, but by a group of words that does the work of an adjective. A chain *of gold* is mentioned instead of a *golden* chain.

Where was the chain of gold hung? The answer is not an adverb of place, but a group of words, *around the king's neck*, that does the work of such an adverb.

Both of these groups of words do the work of a single part of speech. The first group does the work of an adjective; the second group does the work of an adverb. Neither of the groups contains a subject and a predicate. Such groups of words are called **phrases**.

In the following sentences, tell whether the italicized phrases do the work of adjectives or of adverbs.

Men *of courage* will fight without faltering.

The man *in the moon* looked down *from the sky*.

The welfare *of a nation* depends *upon its citizens*.

A clap *of thunder* reverberated *through the mountains*.

A phrase is a group of related words, without a subject and a predicate, used as a single part of speech.

An adjective phrase is a phrase used as an adjective.

An adverbial phrase is a phrase used as an adverb.

ORAL AND WRITTEN EXERCISES

I. Write sentences, using the following groups of words as adjective phrases. Remember that adjective phrases, like adjectives, modify nouns or pronouns.

by the roadside

in the sky

of courage

beside the brook

in the garden

on the corner

with the violin

across the street

from the ships

on the shelf

II. Write sentences, using the following groups of words as adverbial phrases. Remember that adverbial phrases, like adverbs, modify verbs or verb phrases.

at great speed	up the mountain
against the tide	with great interest
before the storm	in an hour
through the forest	after the cows

III. In the following sentences, change the italicized adjectives to adjective phrases and the italicized adverbs to adverbial phrases.

1. The *wayside* flowers are wet with dew.
2. Listen *attentively* to good advice.
3. An old *stone* mill once stood *here*.
4. An *iron* bridge will *soon* span the river.
5. *Presently* the old man turned *homeward*.
6. The *blue-eyed* little fellow looked *fearlessly* about.
7. *April* showers bring *May* flowers.
8. An old *wooden* house once stood *there*.

IV. Write ten sentences of your own containing adjective phrases.

V. Write ten sentences containing adverbial phrases.

17. PREPOSITIONS

Look again at the phrases in the sentence below:

A chain *of gold* hung *around the king's neck*.

You will see that the phrase *of gold* contains a substantive, *gold*, and that this substantive is introduced by the word *of*. *Of* shows the relation that exists between *chain* and *gold*.

The phrase *around the king's neck* also contains a sub-

stantive, *neck*, with its modifier, *king's*. This substantive forms the important part of the phrase that is introduced by the word *around*. *Around* shows the relation existing between *hung* and *neck*. The chain hung *around* the king's neck.

Each of the phrases just studied contains a substantive and is introduced by a word that shows the relation between the substantive and some other part of the sentence.

In the sentences below, notice how the meanings of the assertions are changed by using different words to introduce the phrase :

The dog ran	$\left\{ \begin{array}{l} \textit{into} \text{ the house} \\ \textit{from} \text{ the house} \\ \textit{behind} \text{ the house} \\ \textit{past} \text{ the house} \end{array} \right.$	She talked	$\left\{ \begin{array}{l} \textit{with} \text{ me} \\ \textit{about} \text{ me} \\ \textit{before} \text{ me} \\ \textit{against} \text{ me} \end{array} \right.$
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Words such as *of*, *around*, *into*, *from*, *behind*, *past*, *with*, *about*, *before* and *against*, when used as in the sentences above to introduce phrases, are called **prepositions**.

The substantive which usually follows the preposition is called its **object**.

You have learned to call phrases that modify substantives, such as *of gold* in the sentence above, **adjective phrases**, and phrases that modify verbs, **adverbial phrases**; but when such phrases are introduced by prepositions, they may also be called **prepositional phrases**.

A preposition is a word used to show the relation between its object and some other word or words in the sentence.

The object of a preposition is usually a noun or a pronoun.

A prepositional phrase is a phrase introduced by a preposition.

ORAL AND WRITTEN EXERCISES

I. Select the prepositional phrases in the following sentences. Tell what word each modifies and, therefore, whether it is an adjective or an adverbial phrase.

1. Put your shoulder to the wheel.
2. The sun was shining on the sea.
3. What is the capital of your state?
4. The mountains in the distance look blue.
5. They worked with great energy.
6. At the break of day the clouds dispersed.
7. From every valley and hill there come
 The clamoring voices of life and of drum.
8. Remember now thy Creator in the days of thy youth.
9. Barefooted boys scud up the street
 Or scurry under sheltering sheds;
 And schoolgirl faces, pale and sweet,
 Gleam from the shawls about their heads.
10. Under this banner rode Washington and his armies. Before it Burgoyne surrendered his arms. It waved on the Highlands at West Point. Arnold's treachery was driven away by the beams of light from this starry banner.

II. Make a list of the prepositions and their objects in Exercise I.

III. Write sentences, using the following as prepositions :

on	beneath	with	by	in
over	before	of	to	through

18. ADVERBS AND PREPOSITIONS DISTINGUISHED

The same word is frequently used as a preposition and as an adverb. It is not difficult to distinguish between these two parts of speech when you remember that an

adverb is a word answering the questions, *how, when, where, how much, how many times, to what extent, why*, and that the preposition introduces a **phrase** that may answer these questions or may do the work of an adjective.

ORAL EXERCISE

Bearing this distinction carefully in mind, give the part of speech of each italicized word in the sentences below :

1. *Up* the airy mountain,
 Down the rushy glen,
 We daren't go a hunting,
 For fear of little men.
2. Look *up* and not *down*.
3. We sat *within* the farmhouse old.
4. *Within* sits Father Time,
 His hours all around.
5. Hush, the waves roar hoarse and deep !
 On they come ! *On* they come !
6. It was midnight *on* the waters,
 And a storm was *on* the deep.
7. *Above* is God's great mercy.
8. High *above* us, slowly sailing
 Are the clouds so soft and white.
9. *Before* us was the rushing river ; *behind* us the mountains tall.
10. The country swain he rode *before*,
 His lady clung *behind*.
11. How do you like to go *up* in a swing ?
12. The weary little feet toiled slowly *up* the stair.
13. I have wandered *long* and *far*
 Under sun and *under* star —
 Up and *down* and *to* and *fro*
 Through the grass and *through* the snow,
 Seeking *for* the secret dell
 Where the happy fairies dwell.

19. COMPOUND SUBJECT AND PREDICATE

Name the complete subject and the complete predicate in the following sentence :

Jack and Jill went up the hill.

How many assertions are made in this sentence? About what two people is the assertion made? You have learned that the word that names what is spoken of is the simple subject. In this sentence, two connected words, *Jack* and *Jill*, take the place of the single word that usually names what is spoken of. Two or more connected subjects having the same predicate are called a **compound subject**.

Notice the following sentence :

The days come and go in ceaseless round.

Here we have one word, *days*, about which two connected assertions are made. What two predicate verbs make these assertions? Two or more connected predicates having the same subject are called a **compound predicate**.

In the sentence, *Hail and sleet fell and destroyed the tender plants*, the two things *hail* and *sleet* perform the double action of *falling* and *destroying*. In other words, this sentence has two connected subjects and two connected predicates. It is, therefore, a sentence with a **compound subject** and a **compound predicate**.

A compound subject consists of two or more connected subjects having the same predicate.

A compound predicate consists of two or more connected predicates having the same subject.

WRITTEN EXERCISE

Copy the following sentences, separating the complete subject from the complete predicate by a vertical line. Indicate the compound subjects and the compound predicates by a connecting line as follows:

Example. *The mountain and the squirrel | had a quarrel.*

1. Small cheer and great welcome make a very merry feast.
2. Experience and wisdom are the two best fortune tellers.
3. He shook his head, shouldered his rusty firelock, and turned his steps homeward.
4. Nations and empires flourish and decay.
5. Then I swung my lasso and sent it whistling over his head.
6. On the green bank I sat and listened long.
7. Love of country and faithfulness in her service are the qualities of a patriot.
8. A little thought and a little kindness are invaluable.
9. Then my heart with pleasure fills
 And dances with the daffodils.
10. In the best books great men talk to us and give us their most precious thoughts.

20. CONJUNCTIONS

Look again at the following sentences:

Jack *and* Jill went up the hill.

The days come *and* go in ceaseless round.

What word is used to connect the two nouns *Jack* and *Jill* and the two verbs *come* and *go*? In the sentences above, the connecting word *and* joins individual words. See what work *and* does in the following sentences:

Be true in every word *and* in every deed.

The sky is dark *and* the hills are white.

The north wind doth blow *and* we shall have snow.

You will see at once that in the first sentence of this group *and* connects the two phrases *in every word* and *in every deed*, and that in the second sentence it connects two distinct statements, *The sky is dark* and *the hills are white*. What does *and* connect in the third sentence?

And is not the only word used to connect words or groups of words. Notice the connecting words in the following sentences:

Greatness is not necessarily goodness, *but* goodness is always greatness.
I know not whether joy *or* sorrow will overtake me.

Words like *and*, *but*, and *or* that are used to connect words or groups of words are called **conjunctions**.

A conjunction is a word used to connect words or groups of words.

The words most commonly used as conjunctions are:

although	because	if	or	than
and	but	lest	since	unless
as	for	nor	still	yet

Conjunctions, though they always connect the thoughts expressed by words or groups of words, do not always stand between the words that they thus connect.

Compare the two following sentences:

We can always find faults, *if* we look for them.
If we look for faults, we can always find them.

You will readily recognize *if* in the first sentence as a conjunction that connects the two groups of words *We can always find faults* and *we look for them*; and if you stop to consider the meaning, you will see that *if* joins the groups of words in the second sentence exactly as it does in the first.

Some conjunctions are used in pairs :

The child can *neither* read *nor* write.

New York harbor is *both* broad *and* deep.

We had *either* snow *or* rain every day.

ORAL AND WRITTEN EXERCISES

I. In the following sentences, select the conjunctions and tell in each case whether they connect words or groups of words. Look carefully for sentences containing conjunctions used in pairs.

1. Snow and hail, fire and vapor fulfill his word.
2. It is not what we intend but what we do that makes us useful.
3. Lincoln aroused no jealousy, for he was not selfish. He made no enemies, because he felt kindly toward every man.
4. If wishes were horses, beggars might ride.
5. Neither a borrower nor a lender be.
6. Oh, come ye in peace here or come ye in war?
7. He looks the whole world in the face,
 For he owes not any man.
8. Either all birds must be protected from this time forth, or they will all be exterminated.
9. Boys and girls should both work while they work and play while they play.

II. Write sentences containing conjunctions that connect words or groups of words, as directed below. Try to use the following conjunctions in your sentences :

and, or, but

1. A conjunction connecting two nouns.
2. A conjunction connecting two verbs.
3. A conjunction connecting two adjectives.
4. A conjunction connecting two adverbs.
5. A conjunction connecting two phrases.
6. A conjunction connecting two statements.

III. Combine the sentences of each group below by means of conjunctions. Notice how much more briefly we can express a combination of thoughts by the use of these connecting words.

In the first five sentences, use different conjunctions; in the last three, use conjunctions in pairs.

Example. *The weather was cold. The weather was wet.*
 The weather was cold and wet.

1. Benjamin Franklin was a statesman. Benjamin Franklin was an author.
2. Does school close on the twenty-eighth of June this year? Does school close on the twenty-ninth of June this year?
3. The girl is beautiful. The girl is vain.
4. The ride was long. The ride was hot. The ride was not dusty.
5. Shall we sing "The Star-Spangled Banner"? Shall we sing "My Country 'tis of Thee"? Shall we sing both?
6. The man cannot read. The man cannot write.
7. The soldier must obey. The soldier must suffer punishment.
8. The shot killed the rider. The shot killed the horse.

21. KINDS OF SENTENCES

KING CANUTE

Once upon a time King Canute stood musing by the seashore. His courtiers, hoping to please their royal master, boasted of his power and greatness. Without a word to them the king turned to the sea and spoke: "O sea, I am thy lord and master! Stay thy waves. Dare not advance and wet the feet of thy sovereign." But the waves rolled on and broke at his feet. Then turned Canute to his courtiers and said: "Ye speak of my power. Where is this vaunted power? Did the waves hearken to my voice? They heeded me not. How weak is the power of even the mightiest king! Only God is powerful. Only Him do all things obey."

—OLD ENGLISH CHRONICLE.

Find two sentences in the selection, "King Canute," that ask **questions**. Find two sentences that give **commands**. Find two that express **strong feeling**. Point out the sentences that make **statements**.

You see that we may express thoughts by means of four kinds of sentences.

1. We may make a statement; as, *Only God is powerful*. This is called a **declarative sentence**.

2. We may ask a question; as, *Where is this vaunted power?* This is called an **interrogative sentence**.

3. We may express a command or an entreaty; as, *Stay thy waves*. This is called an **imperative sentence**.

4. We may express strong feeling; as, *O sea, I am thy lord and master!* or *How weak is the power of even the mightiest king!* Such sentences are called **exclamatory sentences**.

Any sentence, no matter whether it is declarative, interrogative, or imperative, becomes an exclamatory sentence when it is spoken with surprise, relief, or some other strong feeling. It is then followed by the exclamation point (!). For example, if the sentence *O sea, I am thy lord and master!* were not spoken with deep feeling on the part of King Canute, it would not be considered exclamatory and would not have an exclamation point. It would in that case be a declarative sentence and would be punctuated accordingly. An imperative sentence, or an interrogative sentence when spoken with strong feeling becomes exclamatory; as, *Give me liberty! What strange sound is that!*. Notice, however, that such sentences as *How weak is his power! What a beautiful sunset this is!* are always exclamatory. Such sentences are sometimes called **pure exclamatory sentences**.

With what kind of letter does every sentence begin? What is the mark of punctuation that indicates an interrogative sentence? an exclamatory sentence?

A declarative sentence is a sentence that states or declares a fact.

An interrogative sentence is a sentence that asks a question.

An imperative sentence is a sentence that expresses a command or an entreaty.

An exclamatory sentence is a sentence that expresses strong feeling.

ORAL AND WRITTEN EXERCISES

I. Read each sentence and tell whether it is declarative, interrogative, imperative, or exclamatory :

1. The happiest bird of all the spring is the bobolink.
2. Learn the laws and obey them.
3. Washington was as good as he was great.
4. Let us have peace.
5. How many states are in our Union?
6. This is my own, my native land !
7. Abraham Lincoln was the most devoted of patriots.
8. Sing me a song of the sunny south.
9. Who wrote the Declaration of Independence?
10. Give me liberty or give me death !
11. I love my country's pine-clad hills.
12. Throw out the life line.
13. Who provideth for the raven his food?
14. Old year, you must not die !
15. Woodman, spare that tree !
16. No one ever repented of having held his tongue.
17. How beautiful is the night !
18. What a piece of work is a man !

II. Change sentences 1, 3, 7, and 16 to interrogative sentences.

Answer the questions in sentences 5, 9, and 13. What kind of sentences are your answers?

Make exclamatory sentences expressing the ideas of sentences 3, 7, and 11.

III. Write first interrogative, then exclamatory sentences beginning with each of the following words.

do don't how when what will

IV. Write a declarative, an interrogative, an exclamatory, and an imperative sentence to tell the different things that might be said :

1. By you about a ball game that you hope to see on Saturday.
2. By a friend about a book that he has recently read.
3. By your teacher in assigning the next day's history lesson.

22. INTERJECTIONS

Sometimes the strong feeling expressed by an exclamatory sentence is shown only by the tone of voice of the speaker. The sentence, *The flag still floats above us*, may be a simple statement of fact or an expression of strong emotion, according to the way in which it is spoken. But sometimes we find in a sentence a single word that shows sudden or strong feeling. In the sentence, *Hurrah! The flag still floats above us*, there is no doubt that some strong emotion, either relief or joy, is expressed by the word *Hurrah*.

A word of this kind that expresses sudden or strong feeling is called an **interjection**. The interjection is not a necessary part of the sentence, but is a word "thrown in" or interjected to show the speaker's strong feeling.

An interjection is a word used to express sudden or strong feeling.

ORAL AND WRITTEN EXERCISES

I. Select the interjections in the following sentences :

1. Oh, a dainty plant is the ivy green!
2. And lo! Ben Adhem's name led all the rest.
3. Alas! in winter dead and dark
 Where can poor robin go?
4. Give to us peace in thy time, O Lord.
5. Alas! she never came back.
6. Break, break, break,
 On thy cold gray stones, O sea!
7. Time is passing, oh so swiftly!
8. Hail! Columbia, happy land!
9. Heigh-ho! how the north winds blow!
10. Ay! tear her tattered ensign down!
11. Ah! what would the world be to us
 If the children were no more?
12. Ho! ho! the breakers roared
 As they watched their helpless prey.

Notice the interjection *O* or *oh* in sentences 1, 4, 6, and 7. *O* is commonly used with the name of the person or the thing addressed, as in sentences 4 and 6; *oh* is used as an interjection without the term of address as in sentences 1 and 7. This distinction is not always observed, however, even good writers sometimes using the interjections interchangeably. *O* is always written as a capital. *Oh* is capitalized only when it begins a sentence or a line of poetry.

Hear our prayers, O Father.
Oh no, I don't want to go!
How long, oh, how long it seems!

II. Find five different interjections in your reading book.

III. Write five sentences, using a different interjection in each.

23. SUMMARY OF THE PARTS OF SPEECH

The use of a word in a sentence determines its class or part of speech. There are eight parts of speech, — nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections.

1. A noun is a word used as the name of a person, a place, or a thing.

A common noun is a word used as the name of any one of a class of persons, places, or things.

A proper noun is a word used as the name of a particular person, place, or thing.

All proper nouns should begin with capital letters.

2. A pronoun is a word used in place of a noun.

Nouns and pronouns are called substantives.

3. A verb is a word used to tell or assert something.

4. An adjective is a word used to modify a substantive.

A, *an*, and *the* are called articles.

5. An adverb is a word used to modify a verb, an adjective, or another adverb.

6. A preposition is a word used to show the relation between its object and some other word or words in the sentence.

7. A conjunction is a word used to connect words or groups of words.

8. An interjection is a word used to express sudden or strong feeling.

ORAL EXERCISES

I. Give the part of speech of each word in the following sentences, observing these directions :

(1) Examine the thought carefully. (2) Tell the work each word does in the sentence and what part of speech it is.

Example. The lowing herd winds slowly o'er the lea.

The points out *herd*; therefore it is an article.

Lowing describes the *herd*; therefore it is an adjective.

Herd names what *winds o'er the lea*; therefore it is a noun.

Winds makes an assertion about the *herd*; therefore it is a verb.

Slowly tells *how* the herd winds; therefore it is an adverb.

O'er introduces the phrase *o'er the lea* and shows the relation between *winds* and *lea*; therefore it is a preposition.

The points out *lea*; therefore it is an article.

Lea names o'er what the lowing herd winds; therefore it is a noun.

1. I am fearfully and wonderfully made.
2. Great and marvelous are thy works.
3. The suns and showers of April played together on the hills.
4. At every gust the dead leaves fall.
5. O, a wonderful stream is the river of time.

6. Among the long, black rafters
 The wavering shadows lay.

7. The clouds are scudding across the moon,
 A misty light is on the sea;
 The wind in the shrouds has a wintry tune,
 And the foam is flying free.

8. Peace, commerce, and honest friendship with all nations was Washington's policy and should be our policy to-day.

9. The wise men traveled by night and slept by day, for their only guide was a star.

10. — Ere the early bedtime came
 The white drift piled the window-frame,
 And through the glass the clothes-line posts
 Looked in like tall and sheeted ghosts.

II. Tell the part of speech of each word in the exercise on page 45.

24. SUBJECTS OF INTERROGATIVE, IMPERATIVE, AND EXCLAMATORY SENTENCES

Look carefully at the following sentences :

1. Who knows the thoughts of a child?
Whence cometh wisdom?
What oceans does the Panama Canal connect?
2. Speak gently.
Bear ye one another's burdens.
3. How beautiful the stars are !

I. What kind of sentences are those of the first group? In interrogative sentences in the natural order, like the first sentence, the subject is easily found. *Who* designates the person, the place, or the thing about which the question is asked, and is, therefore, the subject.

In interrogative sentences in the transposed order, like the second and third sentences, the subject is not quite so easily found. If you have difficulty in recognizing the subjects of such sentences, change them to the natural order.

Wisdom cometh whence?

The Panama Canal connects what oceans?

About what is the question asked in the first sentence? *Wisdom* is therefore the subject. What is the subject of the second sentence?

II. Read the imperative sentences in this section. The first of these consists of a predicate only. The person who is charged to *speaking gently* is not named or designated in any way. The sentence means, however, *You speak gently*; therefore we say that the subject is the pronoun *you* understood. The subjects of such sentences are usually omitted. Examine the following :

Run quickly.

Close the door.

Take your seat.

Go to school now.

Though the subject of an imperative sentence is usually omitted, we occasionally find it expressed. The sentence, *Bear ye one another's burdens*, when changed to the natural order, reads *Ye bear one another's burdens*. Here *ye* (the solemn form of *you*) is expressed.

III. Change the exclamatory sentence at the beginning of this section to the natural order. About what does the predicate exclaim? What, then, is the subject of the sentence?

ORAL EXERCISE

Give the complete subject, the complete predicate, the simple subject, and the simple predicate of each of the following sentences :

1. Honor your country !
2. Can you see the gleam of the lighthouse lamp?
3. Love thy neighbor as thyself.
4. What good deed hast thou done to-day?
5. What does little birdie say
 In her nest at peep of day?
6. In life and in death, now and forever, stand by the flag !
7. Can the leopard change his spots?
8. Go thou into the byways and hedges and seek the lame and the halt and the blind.
9. Stop! Look! Listen!
10. Have you read Howard Pyle's "Men of Iron"?
11. What have I done?
12. How terrible war is!
13. Are you familiar with O. Henry's short stories?
14. What bright, clever tales they are!

25. SUMMARY OF SENTENCES — ANALYSIS

1. Every sentence contains a subject and a predicate.
2. The simple subject of a sentence is the part that names what is spoken of. It is usually a noun or a pronoun.
3. The complete subject is the simple subject together with all its modifiers.
4. The simple predicate of a sentence is the part that asserts something about the subject. It is always a verb or a verb phrase.
5. The complete predicate is the simple predicate together with such words as explain or complete its meaning.
6. The subject or the predicate or both may be compound.
7. All sentences may be divided into declarative, interrogative, imperative, and exclamatory sentences.
8. The simple subject of a sentence may be modified by
 - a. Adjectives.
 - b. Phrases consisting of prepositions and their objects, used as adjectives.
9. The simple predicate of a sentence may be modified by
 - a. Adverbs.
 - b. Phrases consisting of prepositions and their objects, used as adverbs.

All these facts help to show how sentences are built and what relation exists between their various parts. The relation in which a word stands to other words in a sentence is called its **construction**.

When you understand the construction of words in a sentence, you are ready to separate it into its parts or to analyze it.

Analysis is the separation of a sentence into the parts of which it is composed.

In analyzing a sentence you will find it helpful to give the facts in the following order:

Kind of Sentence

Simple Subject

Simple Predicate

Modifiers of the Subject

Modifiers of the Predicate

Other Adjective Modifiers

Other Adverbial Modifiers

Connecting Words

Name the part of speech of each word as it occurs in your analysis.

NOTE. — For written analysis of sentences by means of diagrams, see the models on pages 307 to 314.

ORAL EXERCISE

Analyze the following sentences in accordance with the outline given above:

Example. The tired soldiers marched silently down the street.

This is a declarative sentence.

The simple subject is the noun *soldiers*.

The simple predicate is the verb *marched*.

The modifiers of the subject are the article *the* and the adjective *tired*.

The modifiers of the predicate are the adverb *silently* and the adverbial phrase *down the street*. The phrase consists of the preposition *down* and its object, the noun *street*, which is modified by the article *the*.

If the subject of the sentence is omitted, that fact should be stated and the omitted subject should be given.

If the sentence is interrogative, your analysis will be easier if you change it to the declarative form. If the sentence is in the transposed order, it should be expressed in the natural order.

1. The frightened waves rushed wildly back.
2. The twinkling firefly flits about in the dusk of evening.

3. Whither have the clouds fled?
4. O'er us streams our glorious banner.
5. The Indian guide moved swiftly and silently along the trail.
6. Loudly wailed the angry wind.
7. By thirty hills I hurry down.
8. Through sunshine and shadow together they go.
9. With the songs of reapers the autumn wheat fields ring.
10. Charge for the guns!
11. Does the star-spangled banner yet wave
 O'er the land of the free and the home of the brave?
12. Charity suffereth long.
13. Little and big from the fishing banks
 Come the boats to Gloucester town.
14. Wander with me through the woodlands green.
15. The gray of evening turns to a starless black.
16. Vast meadows stretch to the eastward.
17. The minstrel sang of his native land.
18. Strike for your altars!
19. The noisy swallows twitter beneath the cottage eaves.
20. Homeward in the long procession slow
 The cattle come with plaintive low.
21. David went out and fought with the Philistines.
22. From the lindens tall
 Black shadows fall.
23. The music of the flowing brook comes to my ear. The sound
of winds, of rain, and of thunder mingle with this gentler strain.
24. Beneath the blue, triumphal arch,
 The music sounded like a march.
25. A cry for help rang across the mid-night waters.
26. Oft I had heard of Lucy Gray.

26. POSSESSIVE MODIFIERS — SUBSTANTIVES

You have learned that any word or group of words that describes or limits the meaning of another word is called a **modifier**. You have seen, too, that nouns are modified by

adjectives or adjective phrases. Notice how the noun *horn* is modified in the following sentences :

The horn *of the hunter* is heard o'er the hill.

The *hunter's* horn is heard o'er the hill.

You see that the meaning of these sentences is identical. The only difference in form is that *horn* in the first sentence is modified by the phrase *of the hunter*, and in the second sentence by the noun *hunter*, to which has been added an apostrophe and s ('s). The noun *hunter's* modifies *horn* by telling who owned or possessed it, and is therefore called a **possessive modifier**.

We might, however, modify a noun so as to show ownership or possession by using a pronoun. For example :

I hear the horn *of the hunter*.

I hear *his* horn.

The notes *of the horn* are clear and sweet.

Its notes are clear and sweet.

His and *its*, in the second and fourth sentences, are evidently pronouns that modify their nouns by indicating ownership. They are therefore called **possessive forms of pronouns**. Other common possessive forms of pronouns are *my, thy, her, his, our, your, their, whose*.

A study of the change in the form of a noun which indicates its use as a possessive modifier will be made later. You need only remember now that *a noun may be modified by another noun or by a pronoun* that shows ownership or possession and that such a modifier is called a possessive modifier.

Nouns are most often used as possessive modifiers when the possessor is a living person or thing, or a group composed of persons. For example :

John's sister ; the dog's bark ; the nation's honor.

The *phrase* introduced by *of* to denote possession is most often used when ownership by an inanimate thing is expressed. For example :

The streets of New York ; the legs of the table.

Possessive pronouns are used both with animate and inanimate things. For example :

His sister ; its bark ; its streets.

ORAL AND WRITTEN EXERCISES

I. Use the following possessive pronouns in oral sentences of your own :

my, our, your, his, her, their, its, whose.

II. Write sentences, using the following words as subjects. Let each subject be modified either by a possessive modifier or by a phrase beginning with *of*. Remember that the noun when used as a possessive modifier takes an apostrophe and *s* in the singular ; that it takes only an apostrophe in plurals that end in *s* and an apostrophe and *s* in plurals that do not end in *s*. Remember, too, that the pronouns *his* and *its* do not take the apostrophe to show possession.

courage	song	son	team
parks	flag	story	country
daughter	house	arm	book

III. Write good sentences, using the following words as possessive modifiers.

ant	girl	emperor	Lincoln
sun	Kipling	warrior	carpenter
bird	flower	enemy	Hiawatha

IV. In the following sentences, select the possessive modifiers. Tell what noun each modifies :

1. My home is where the heather blooms.
2. Whittier's " Snow-Bound " is a splendid picture of New England country life.
3. Have you read Kipling's " Just-So Stories " ? It is his most interesting children's book.
4. Come at your country's call.
5. Our hearts, our hopes, our prayers, our tears,
 Our faith triumphant o'er our fears,
 Are all with thee, — are all with thee !
6. Lincoln's Gettysburg address was a heart-inspired utterance.
7. I met a little cottage girl,
 She was eight years old, she said.
 Her hair was thick with many a curl
 That clustered round her head.
8. One of Franklin's wise sayings is, " Don't pay too much for your whistle."
9. Ye whose hearts are fresh and simple
 Listen to this Indian legend.
10. The king's eye flashed and his voice rang out.

V. In a newspaper or magazine, find a paragraph that contains possessive modifiers and tell what noun each modifies.

27. MODIFIERS — APPOSITIVES

Notice the two sentences below :

Longfellow lived in Cambridge.

Longfellow, the poet, lived in Cambridge.

You will see that the assertion that *Longfellow lived in Cambridge* is the same in both. The only difference in the two sentences is that in the second the words *the poet* are added to the subject to explain who Longfellow was.

In the following sentences, notice how the subjects are explained by the words or groups of words in italics :

Our largest state, *Texas*, has an area of 265,896 square miles.

The German invention, *long distance photography*, is most interesting.

We, *the people of the United States*, do ordain and establish this constitution.

In the following, notice how substantives not used as subjects are also explained by words and phrases :

The orator spoke of Lincoln, *the great American*.

The Confederate army was commanded by Lee, *that brilliant Southern leader*.

Praise him, *the Maker of heaven and earth*.

Look carefully once more at the sentences above and tell in which the explanatory words are added to nouns, and in which they are added to pronouns. Such explanatory substantives are called **appositives**.

An appositive is a substantive used to explain another substantive that denotes the same person or thing. It is said to be in *apposition* with the first substantive.

The appositive may be either a single noun ; as, " The poet, *Shakespeare*, lived at Stratford-on-Avon " ; or it may be a noun with modifiers ; as, " New York, *the Empire State of the Union*, has a population of over nine million."

Appositives are usually set off from the rest of the sentence by commas.

Appositives do much the same work that adjectives do, that is, they modify substantives.

When adjectives are in the appositive position, they are called **appositive adjectives**. For example :

The riders came to a castle, *gloomy and forbidding*.

ORAL AND WRITTEN EXERCISES

I. Select the appositives in the following. Remember that the appositive explains by *renaming* the substantive it modifies. Tell what work each appositive does and what word it modifies.

Example. *Venus, Queen of Beauty, received the golden apple from Paris.*

Queen of Beauty refers to *Venus* and is placed after it to explain it; therefore *Queen of Beauty* is an appositive.

1. Edison, the great American inventor, is an untiring worker.
2. June, the bride month of the year, is ever fresh and lovely.
3. Kipling's great story, "Kim," is well worth your reading.
4. The tourists, a party of Americans, finally reached their resting place, a quaint old English inn.
5. "Bob, Son of Battle," is one of the best dog stories ever written.
6. The river, broad and deep, was hard to ford.
7. Pennsylvania, the Keystone State, was founded by William Penn, the broad-minded Quaker.
8. Have you ever heard "Lohengrin," Wagner's great opera?
9. The gentleman came from Boston, the Hub of the Universe.
10. The speaker was Tiny Tim, the son of Bob Cratchit.
11. Zeus, the Greek god of thunder, was called Jupiter by the Romans.
12. By the fire sat Cinderella, the household drudge. Suddenly a queer old lady, her fairy godmother in disguise, appeared before her.

II. Write sentences of your own, each containing one of the following words modified by an appositive.

Be careful of your punctuation.

Example. *My dog, a large collie, has been lost.*

My friend	My favorite story	California
Our principal	Whittier	We

III. Find the appositives in the letter on page 364.

28. SUMMARY OF MODIFIERS OF SIMPLE SUBJECT

The simple subject of a sentence may be modified by:

1. **Adjectives.** *The great, round, beautiful, wonderful* world is the home of man.

2. **Nouns or pronouns in the possessive.**

Every *man's* house is his own castle.

My home is on the bounding deep.

3. **Adjective phrases, usually consisting of prepositions and their objects.**

The God *of might* shall arm the right.

4. **Appositives.** The stream, *a little woodland brook*, sang as it flowed on its way.

Any noun, no matter how it is used in the sentence, may be modified in the ways indicated above.

ORAL EXERCISE

I. Select the subjects in the following sentences. Explain the modifiers of each:

1. The silver crescent moon hangs low.
2. The dog, a graceful young grayhound, sprang over the fence.
3. November's woods are brown and bare.
4. Love of his native land is an Englishman's birthright.
5. Our great short-story writer, Edgar Allan Poe, was also a poet.
6. Washington's beautiful old colonial house, Mt. Vernon, overlooks the Potomac.
7. The hands of the clock point to the hour of midnight.
8. The tender memories of former days softened his eye.
9. Fulton's steamboat, the *Clermont*, went up the Hudson.
10. Longfellow's poem, "Evangeline," is a story of Nova Scotia.
11. And Nokomis, the old woman, taught the little Hiawatha.
12. Robin Hood's merry men, a band of outlaws, lived in Sherwood forest.
13. The clear tones of the vesper bell sounded through the valley.

29. SUMMARY OF MODIFIERS OF SIMPLE PREDICATE

The simple predicate of a sentence, which is always a verb or a verb phrase, may be modified by:

1. **Adverbs.** The wind roars *loudly*.
2. **Adverbial phrases.** They walked *in silence, arm in arm*.

An adverbial phrase usually consists of a preposition and its object. Certain adverbs are often grouped together, connected by the conjunction *and* or *or*. Thus, *forward and back, in and out, to and fro, now and then, again and again, first and last, more or less*.

Often adverbs are used together without a conjunction almost like compound words. Thus, *full tilt, full speed, head first, upside down, inside out, wrong side first, cash down*.

ORAL AND WRITTEN EXERCISES

I. Find the verbs in the following sentences and explain their modifiers:

Example. The frost comes quietly in the night.

Comes tells what the frost does; therefore it is a verb. It is modified by *quietly*, which tells how the frost *comes* and is therefore an adverb. It is also modified by the phrase *in the night*, which tells when the frost *comes* and is therefore an adverbial phrase consisting of the preposition *in* and its object *night*, modified in turn by *the*.

1. Night sat upon the dusky beach and on the purple shore.
2. A barge across Loch Katrine flew.
3. Now came still evening on.
4. Many flocks were on the hill.
5. He goes on Sunday to the church.
6. The child was sitting there quietly by herself.
7. Report here to-morrow to your commanding officer.
8. In and out and back and forth swiftly the shuttle flies.

9. Here once the embattled farmers stood.
10. Away sped the rider by hill and through dale.
11. When shall we meet again around the yule log's blaze?
12. Slowly and reluctantly, with heavy hearts and with down-cast eyes, the soldiers marched back.

II. Use the following verbs with their adverbial modifiers in written sentences of your own. Then rewrite the sentences, changing the adverbs to adverbial phrases.

Example. The swallow is flying *there*.

 The swallow is flying *over the housetop*.

comes <i>quietly</i>	nodded <i>gayly</i>	shall meet <i>again</i>
was sitting <i>alone</i>	flew <i>away</i>	ran <i>in and out</i>
spoke <i>fearlessly</i>	went <i>also</i>	blew <i>fiercely</i>

30. MODIFIERS OF MODIFIERS

You have learned that nouns may be modified by adjectives, adjective phrases, possessive nouns or pronouns, and appositives; that verbs may be modified by adverbs and adverbial phrases; that adjectives may be modified by adverbs; and that adverbs may be modified by other adverbs.

In other words, **modifiers may take modifiers**.

ORAL EXERCISES

I. In each of the following sentences find :

- (1) The simple subject and the simple predicate.
- (2) The modifiers of the simple subject and of the simple predicate.
- (3) The modifiers of these modifiers.

Example. *The brave leader's death was very sincerely mourned.*

The simple subject is *death*.

The simple predicate is *was mourned*.

The subject *death* is modified by the possessive *leader's*, and *leader's* in turn is modified by the adjective *brave* and the article *the*.

The predicate *was mourned* is modified by the adverb *sincerely* and *sincerely* in turn is modified by the adverb *very*.

1. The point was almost completely surrounded by water.
2. The little brook's music could now be heard very distinctly.
3. An extremely mild breeze blew from the distant sea.
4. A wonderfully brilliant sunset was seen in the western sky.
5. In a lonely grave sleeps the brave soldier boy.
6. The gently smiling earth is dressed in wondrous green.
7. The pure white lily swayed silently to and fro.
8. Our leader's plans cannot very easily be changed.
9. The forests weirdly dim and silent
 Give shelter to many a woodland creature shy.
10. Thou canst linger no longer on this forbidden shore.
11. Our flag, the loved emblem of freedom,
 Floats ever proudly o'er land and o'er sea.
12. We will ever sing praises to our country and our flag.
13. The miller was perfectly contented with his very humble lot.
14. The most profoundly thoughtful men usually talk least.

II. Add modifiers to the italicized modifiers in the following sentences. In each case tell what kind of modifier the italicized word is and what kind of modifier you have added to it.

1. The American Beauty is a *lovely* rose.
2. The cultivated English violet is *sweeter* than the wild flower.
3. The oak grows *slowly* but it lives to a *great* age.
4. The *man's* need of a friendly word was *greater* than his need of money.
5. The *red* poppies nod *gayly* in the breeze.
6. The *ship's* signal of distress flashed out across the waters.
7. The lake is *completely* surrounded by *wooded* hills.
8. The boy is *always* late for school.

31. COMPLEMENTS

Name the subject and the predicate of each of the following sentences :

The wise men saw *the star*.

The star was *bright*.

Through the night they followed *it*.

Read the sentences again, this time omitting the italicized words. Though there is still in each sentence a subject and a predicate, the assertions are incomplete. If you heard such assertions you would ask, "*What* did the wise men see?" "*It was what kind* of star?" "*What* did they follow?" In other words, a subject and a predicate are not always sufficient to make a complete assertion. In the first sentence above, a noun is used to complete the assertion of the verb. What part of speech completes the assertion of the verb in the second sentence? in the third sentence?

Words of this kind that are necessary to complete the assertion of the verb are called **complements**.

The complement may be modified by other words, but as these modifiers are not needed to complete the assertion, they are not considered as complements. In the sentence, *The night was very dark*, the word *dark* is necessary to complete the assertion of the verb *was*; therefore *dark* is the complement. *Very* is a modifier of the word *dark*, but as it is not necessary to complete the assertion of the verb, it is not a complement.

Furthermore, the complement need not be a substantive or an adjective. It may be a group of words used as a part of speech. For example, we may say, The star was *in*

the east. Here the phrase *in the east* is necessary to complete the assertion of the verb; therefore the phrase is the complement.

A complement is the part of a sentence necessary to complete the assertion of the verb.

In the examples given, the complement follows the verb; but if the order of the sentence is transposed, the complement may precede the verb. For example:

<i>Complement</i>	<i>verb</i>	<i>subject</i>
Many	are	the lessons of life.

ORAL AND WRITTEN EXERCISES

I. Complete the following groups of words by adding complements, thus forming sentences:

- | | |
|----------------------|------------------------|
| 1. The sky is — | 7. The farmer sows — |
| 2. The sun gives — | 8. To-morrow will be — |
| 3. Bees make — | 9. Longfellow wrote — |
| 4. Trees have — | 10. Lincoln became — |
| 5. The rose smells — | 11. These apples are — |
| 6. Birds build — | 12. The water looks — |

II. Point out the complements of the following sentences:

1. Each hour brings its task.
2. Nothing can need a lie.
3. Every man must educate himself.
4. Great is truth.
5. All men are created equal.
6. A dewy freshness fills the silent air.
7. A bad beginning makes a bad ending.
8. Descending snows the earth o'erspread.
9. A boy's will is the wind's will.
10. A rare old plant is the ivy green.

11. I love thy rocks and rills.
12. Silence gives consent.
13. One kindness prompts another.
14. Each man his prison makes.
15. Necessity is the mother of invention.
16. Curved is the line of beauty.

III. Write sentences of your own, using the following verbs with complements. Underline each complement.

taste	build	sell	will be
seem	have	take	admire

32. COMPLEMENTS — THE DIRECT OBJECT

Study the following sentences carefully :

The color-bearer seized *the flag*.
Triumphantly he waved *it*.

The italicized words are clearly complements, because without them the assertion of the verbs would be incomplete. You cannot think of the act of seizing without at the same time thinking of a person or a thing seized. The noun *flag* names the receiver of the act. In the second sentence, the pronoun *it* stands for the receiver of the act of waving.

Notice also the following sentences :

We honor our *parents*.
Franklin invented the *lightning-rod*.

The verb *honor* does not express physical action, as do the verbs *seized* and *waved* in the sentences studied above, but it denotes mental action or feeling. What word names the receivers of the act of honoring? In the fourth sen-

tence, the noun *lightning-rod* evidently names the **result** rather than the receiver of the act expressed by the verb *invented*.

Thus we see that the verbs in these examples express physical or mental action and that each requires a **complement** to name the **receiver** or the **result** of its action. Such complements as *flag*, *it*, *parents*, *lightning-rod* are called the **direct objects** of their verbs.

Notice the verbs in the following sentences :

Our Union has forty-eight *states*.

We owe *faith* and *loyalty* to our country.

Every man needs *friends*.

The verbs *has*, *owe*, *needs*, and others like them in meaning, do not express action or feeling as clearly as many other verbs. Each of these verbs, however, needs a complement to complete its meaning, that is, to show what is possessed, owed, or needed. Therefore the words *states*, *faith*, *loyalty*, and *friends* are direct objects.

A direct object is a complement that denotes the receiver or the result of the action of a verb.

Remember that a direct object does not always follow its verb. Do not confuse the direct object with an adverb that follows immediately after a verb expressing action. For example :

Many a *carol* sang the minstrel.

We should always aim *high*.

In the first sentence, *carol* is the direct object of *sang*. In the second, *high* is an adverb modifying the verb *aim*.

ORAL AND WRITTEN EXERCISES

I. Make complete statements by adding direct objects. Name the word that is the direct object.

1. Late at night we heard
2. Wise men avoid
3. With great skill he described
4. The Indians often built
5. Instantly he hurled
6. A stiff breeze drove
7. Our country needs
8. The lightning struck
9. Did you ever own
10. Concealed as we were behind the bushes we could not discern

II. Write sentences of your own, using the following words as direct objects. Be sure that the verbs you use express action.

procession
them

opportunity
tent

us
house

pardon
citizens

III. Point out the direct objects in the following sentences:

1. With her thousand voices earth praises God.
2. Every dog has his day.
3. Hamlet saw his father's ghost.
4. Behold the fowls of the air.
5. Hasty climbers have sudden falls.
6. Speak the truth always.
7. Courtesy opens many doors.
8. You must cut your coat according to your cloth.
9. February brings the snow.
10. Keep thy shop and thy shop will keep thee.

11. No man can serve two masters.
12. Maud Muller on a summer's day
 Raked the meadow sweet with hay.
13. Young men, love God and your fellow-man, love truth and virtue, love your country and obey its laws.
14. The receiver of a good turn should never forget it.
15. The gods see the deeds of mortals.

33. TRANSITIVE AND INTRANSITIVE VERBS

Whenever the complement of a verb names the receiver or the result of the action, it is called the direct object. For example :

The wise men followed the *star*.
On and on it led *them*.

There are, however, many verbs that make an assertion about a subject without the aid of a complement. Compare the verbs in the following sentences with those studied above :

The dead leaves *fall*.
The pond *is freezing*.
The ice *sparkles* in the sun.

As you read these sentences, you feel that the verbs *fall*, *is freezing*, and *sparkles* are by themselves complete ; that they need no word to name the receiver or the result of the *falling* or the *freezing* or the *sparkling*. The phrase, *in the sun*, in the last sentence, is not necessary to the meaning of the verb. It does not name the receiver or the result of the sparkling, but is merely an adverbial modifier of the verb.

Verbs like *followed* and *led*, that take a direct object, are called **transitive verbs**. Verbs like *fall*, *is freezing*, *sparkles*,

that do not take a direct object, are called **intransitive verbs**.

NOTE. — Verbs that take a direct object are still *transitive* when the form of the sentence is changed and the direct object becomes the subject. For example, *followed* is a transitive verb in both the sentences below.

The wise men followed the *star*.

The *star* was followed by the wise men.

A transitive verb is a verb that requires a direct object to complete its meaning.

An intransitive verb is a verb that does not require a direct object to complete its meaning.

ORAL EXERCISE

Tell whether each verb in these sentences is transitive or intransitive, giving your reasons. You will avoid mistakes by considering each sentence as is done in the two examples. Do not confuse an adverbial modifier answering the question *How, When, Where, How much* or *To what extent* with a word that names the receiver or the result of the action.

Example. 1. The sun is shining brightly.

In this sentence, the verb phrase is *is shining*. Since it does not require a direct object to complete its meaning, it is an intransitive verb. The word *brightly* is an adverb telling *how* the sun *is shining*.

Example. 2. It warms the earth.

In this sentence, the verb is *warms*. Since it requires a direct object *earth* to complete its meaning, *warms* is a transitive verb.

1. The north wind does blow.
2. Fortune helps the brave.
3. Keep thy tongue from evil.
4. I love my country's pine-clad hills.
5. The moss-covered bucket hangs in the well.
6. The robins filled the blossoming orchards with their song.

7. The tumult and the shouting dies.
8. Honor thy father and thy mother.
9. The wild beast from the cavern sprang!
10. The sun never sets on English soil.
11. Give thanks unto the Lord.
12. Thorns and thistles shall the earth bring forth.
13. The bird poured from its throat floods of delirious music.
14. The earth conceals in her deep bosom treasures of gold.
15. The wise men brought gifts of gold, frankincense, and myrrh.
16. Mine eyes have seen the glory of the coming of the Lord.
17. He spoke in tones of deepest woe.
18. Do men gather grapes from thorns or figs from thistles?
19. I come from haunts of coot and hern,
 I make a sudden sally.
20. Spring has found the maple grove and the sap is running free.

34. VERBS THAT MAY BE EITHER TRANSITIVE OR INTRANSITIVE

Certain verbs may be used both transitively and intransitively.

Notice in the following sentences that the same verb is transitive in one instance and intransitive in the other:

Transitive

Intransitive

The ship <i>flies</i> the American flag.	The eagle <i>flies</i> to his nest on the crag.
The wind <i>blew</i> the ship.	The wind <i>blew</i> from sunrise to sunset.
<i>Strike</i> a blow for freedom.	<i>Strike</i> while the iron is hot.

In certain verbs the verb idea is expressed not by a verb alone, but by a verb and adverb, or by a verb and a preposition, so closely associated in meaning that it is hard to separate them; as,

Columbus *mapped out* his course.
The people *laughed at* him.

Mapped out and *laughed at* are so closely connected that they may be regarded as one word. *Mapped out* means *planned*, *laughed at* means *ridiculed*.

A verb with either a preposition or an adverb thus closely joined to it, is sometimes considered as a verb phrase.

In the following sentences, point out the groups of words consisting of an adverb or a preposition joined to a verb. Try in each case to find a single word that might be used as a synonym for the group of words.

1. Night came on suddenly.
2. In spite of discouragements he kept on.
3. Lift up the latch and walk in.
4. I came down the mountain more rapidly than I went up.
5. He went out in the midst of the storm.

ORAL AND WRITTEN EXERCISES

I. In the following selection, tell whether the italicized verbs are transitive or intransitive:

WILLIAM TELL

Gessler *placed* an apple on the boy's head. Then he *handed* a bow and some arrows to William Tell and commanded him to shoot the apple. Tell *tested* the bow carefully. He *examined* the arrows and angrily *threw aside* the imperfect ones. Finally he *selected* one from his own quiver. Next he carefully *measured* the distance and *noted* the direction of the wind. Slowly, steadily, he *drew* the bow. If the arrow swerved he *would kill* his son. But the arrow *went* straight and true. It *cut* the apple in two. Thus Tell *saved* his boy, *humbled* his enemy, and *proved* his own courage and nerve.

II. In the following sentences, the same verb is used both transitively and intransitively. Tell in each instance

in which way it is used, and give the reason for your decision. When the verb is transitive, name the direct object.

1. Softly and sweetly the mother *is singing*.
 She *is singing* a lullaby, baby, to thee.
2. The sun *melts* the snow on the southern slope.
3. The gloom *melts* away,
 And, behold! it is day.
4. Each man in his life *plays* many parts.
5. The child *plays* happily there in the sun.
6. Flags *wave*; bugles *sound*; the forces *gather*.
7. *Wave* the flags, *sound* the bugles, *gather* the forces.
8. He who *steals* my purse *steals* trash.
9. The music of the swaying pines *steals* softly through the woods.
10. We *gather* together to ask the Lord's blessing.
11. We *gather* the harvest on hill and on plain.
12. Upright men *speak* as they *think*.
13. *Think* the truth, *speak* the truth, *act* the truth.
14. The snow *comes down* softly and silently.
15. St. Nicholas *comes down* the chimney.

III. Write sentences of your own, using the following verbs both transitively and intransitively. Underline each direct object.

see	sang	study	fought
fly	read	called	obey
ran	plays	return	stop

35. COMPLETE AND COPULATIVE VERBS

You have learned that all verbs are either transitive or intransitive; that a transitive verb is one that requires a direct object to complete its meaning; and that an intransitive verb is one that does not require a direct object to complete its meaning.

You are now going to consider the intransitive verb more carefully. Notice the following sentences :

The moon *disappeared*.

The stars *twinkled*.

The bird *sang*.

The moon *was* bright.

The stars *are* clear.

The bird *is* a robin.

In the sentences of the first column, the verbs make complete assertions without the aid of other words. They are, therefore, intransitive. Intransitive verbs of this kind that express complete assertions by themselves are called **complete verbs**.

All the verbs of the second column need some other words to complete their meanings. In this respect they are like transitive verbs; but in other respects you will find they are very different. The verbs *was*, *are*, and *is* (different forms of the verb *be*) *couple* or link to the subject the word or words needed to complete the assertion. *Was* couples the adjective *bright* to the subject *moon*. *Are* couples the adjective *clear* to the subject *stars*. What words does *is* in the third sentence couple?

When the verb *be* is used to couple an adjective or a substantive to the subject it is called a **copula** or a **copulative verb**.

Various forms of the verb *be* are :

am

was

has been

shall be

are

were

had been

would be

is

have been

will be

should be, etc.

Verbs such as *become*, *remain*, *look*, *appear*, *grow*, *seem*, *feel*, *smell*, *taste* are also often used as copulative verbs, though they are not so readily recognized as are the forms of the verb *be*. When you see one of these verbs in a

sentence, you may determine whether it is a copulative verb or not by trying to substitute for it some form of the verb *be*. If you can do so without materially changing the meaning, the verb is copulative. For example :

Captain Kidd *became* (*was*) a pirate.

The dog *seems* (*is*) gentle.

The verbs *feel*, *taste*, *smell*, *grow* are used also as transitive verbs: as, *Feel the velvet. Smell the perfume.*

A complete verb is an intransitive verb that makes an assertion without the aid of a complement.

A copulative verb is an intransitive verb that couples or links its complement to the subject.

Which of the following italicized verbs are copulative verbs?

1. I *feel* a cold blast of air.
2. I *feel* happy.
3. I *smell* the new mown hay.
4. The rose *smells* sweet.
5. He *looks* energetic.
6. He *looks* the whole world in the face.
7. The king *remained* silent.
8. The sun *appeared* above the horizon.

The verb *be* (in its various forms) is not always used as a copula. It sometimes has the sense of *exist*. For example :

God *is*. (That is, *God exists*.)

I think; therefore I *am*. (That is, I *exist, am a living being*.)

In such instances, *be* is a complete intransitive verb. (For another use of *be*, see auxiliary verbs, page 18.)

You have now seen that all intransitive verbs may be divided into two classes, — **complete** and **copulative**.

ORAL AND WRITTEN EXERCISES

I. The italicized words in the following selections are all intransitive verbs. Tell which of them are complete and which are copulative. Give the reason for your decision in each case.

1. I *am* my brother's keeper.
2. Stagnant water *is* unwholesome.
3. The floods *came*.
4. The winds *blew* and beat upon that house.
5. Thou *art* the man.
6. The groves *were* God's first temples.
7. The moon above the chimney tops
 Is shining round and full.
8. The borrower *is* servant to the lender.
9. Snowflakes *flutter* down from the clouds.
10. The sky *is* dark and the hills *are* white,
 As the Storm-king *speeds* from the north to-night.

II. Write sentences of your own, using the following as copulative verbs. Show, as in the example, what words are linked together.

Example.

In November the days become short.

become	seems	will be	appear	feels
looked	are	have been	grew	were

III. Some of the following groups of words make complete assertions and some do not. Add to the incomplete assertions such words as are necessary to make them complete. Tell in each case whether the verbs are transitive or intransitive.

Example 1.

The lightning flashed.

The verb *flashed* makes a complete assertion about the subject *lightning*; so no other words are needed. *Flashed* is, therefore, an intransitive verb.

Example 2. The lighthouse guards.

The verb *guards* does not make a complete assertion about its subject *lighthouse*; therefore it is necessary to add other words. In the sentence, *the lighthouse guards the harbor*, *harbor* is the receiver of the lighthouse's act of guarding and so is the direct object of the verb. *Guards* is therefore a transitive verb.

- | | |
|--------------------------|--------------------------|
| 1. Many ships have | 7. The sailor is making |
| 2. The thunder roared | 8. The baby is sleeping |
| 3. In the distance I saw | 9. The ship sank |
| 4. The child broke | 10. The storm frightened |
| 5. The boy whistled | 11. The dog barked |
| 6. I had | 12. The dog lost |

IV. Name all the verbs in the following selections and tell whether they are transitive or intransitive; and, if intransitive, whether they are complete, or copulative:

NOTE. — You will not confuse copulative verbs with transitive verbs if you keep in mind the fact that the direct object of a transitive verb usually designates a person, a place, or a thing *other* than the subject,¹ and that the complement of a copulative verb refers to the subject itself. In *Stevenson wrote "Treasure Island,"* *Treasure Island* names something other than *Stevenson*. Therefore *wrote* is a transitive verb; but in *Stevenson was an author*, *author* is the same person as the subject *Stevenson*, therefore *was* is a copulative verb.

1. The days are cold,
 The nights are long,
 The north wind sings a doleful song.
2. March brings breezes loud and shrill.

¹ An exception to this statement is in the use of the pronouns *myself*, *yourself*, *himself*, *itself*, etc. *He admired himself*. In this sentence, the pronoun *himself* refers to the same person as the subject; but the verb is transitive

3. A guilty conscience needs no accuser.
4. By the work one knows the workman.
5. Pleasantly rose next morn the sun on the village of Grand-Pré.
6. I am the master of my fate.
7. The child is father of the man.
8. With finger on her solemn lip
 Night hushed the shadowy earth.
9. Fourscore and seven years ago our fathers brought forth upon this continent a new nation.
10. Up, up, my friend, and quit your books
 Or surely you'll grow double.

11. At that moment the woods echoed with another burst of cries. Immediately four savages sprang into the open and rushed toward our hiding place with the wildest yells. When within a few rods of us, Hawkeye's rifle slowly rose among the shrubs and poured out its fatal contents. The foremost Indian bounded into the air, then fell headlong among the clefts of the island.

12. In 1859 not a mile of railroad existed west of the Missouri River. The country was, indeed, a vast wilderness. Hostile Indians infested it and wild beasts made it their home. Besides this, mountain barriers, desert tracts, and great cañons rendered the country almost impassable. Into this wilderness came the Pony Express. This was an express the agents of which went on horseback in relays over a route of nearly two thousand miles. The riders were bold and daring men, cool in moments of danger and capable in any emergency. They rode at full speed, regardless of fatigue, of freezing cold, or of burning heat. When a rider reached the end of his route, he tossed his mail-packet to the next rider, and the fresh man on his fresh horse dashed on with scarcely a moment's delay.

V. Write ten sentences, telling what you did to-day, five with transitive verbs, and five with intransitive verbs.

VI. In a stanza from your favorite poem select all the verbs and tell what kind each is.

36. PREDICATE ADJECTIVES AND PREDICATE NOMINATIVES

Notice the difference between the sentences :

The moon *was bright*.

The bird *is a robin*.

In the first sentence, the verb *was* joins an adjective *bright* to the subject. The adjective modifies the subject. An adjective of this kind is called a **predicate adjective**.

In the second sentence, *is* joins to the subject the substantive *robin*, which explains the subject. A substantive of this kind is called a **predicate nominative**. When it is a noun, it may be called a **predicate noun**; when a pronoun, a **predicate pronoun**.

A predicate adjective is an adjective that completes the predicate and describes or limits the subject.

A predicate nominative is a substantive that completes the predicate and explains or refers to the subject.

An adjective phrase is often used in place of a predicate adjective; as, *The soldier was without fear (fearless)*. *The children were full of glee (gleeful)*.

Be careful to use an adjective rather than an adverb after such verbs as *look, feel, sound, taste, smell*, etc. You will see the reason for this if you remember that the word that completes the copulative verb either refers to or describes the **subject** and does not modify the verb. Therefore we say *The rose smells sweet* rather than *The rose smells sweetly*.

ORAL AND WRITTEN EXERCISES

I. Write sentences, using predicate adjectives with the following verbs. Underline the predicate adjectives.

*Example.**The clouds are heavy.*

feel	became	were	has grown	sound
may be	tastes	looks	have been	smells

II. Write sentences of your own, using predicate nominatives with the following words. Underline the predicate nominatives.

*Example.**Albany is the capital of New York.*

is	proved	might have been	appears
was	seems	should be	am

III. In the following sentences, point out the predicate adjectives and adjective phrases and tell what substantive each modifies. Point out also the predicate nominatives and tell what substantive each refers to or explains.

1. The way was long; the wind was cold;
 The minstrel was infirm and old.
2. Washington was a wise leader.
3. Some days must be dark and dreary.
4. The knight Bayard was "without fear and without reproach."
5. Men of few words are the best men.
6. Good and upright is the Lord.
7. Each man is the architect of his own fortune.
8. We should be kind to one another.
9. The air grows keen and frosty,
 All leaden seems the sky.
10. Solomon proved a wise king.
11. Our habits may be our worst enemies or they may be our best friends.
12. I am a stranger in a strange land.
13. Alexander Hamilton became a captain in the Revolutionary Army at nineteen years of age.
14. Cooper's Indian tales are full of adventure.

37. DISTINCTION BETWEEN PREDICATE NOMINATIVES AND DIRECT OBJECTS

In the sentences in Exercise IV, page 77, you pointed out the transitive, the complete, and the copulative verbs. What principle did you have to guide you in telling the difference between the transitive and the intransitive verbs? What do we call the substantive that completes the meaning of the transitive verb? What do we call the substantive that completes the meaning of the copulative verb? Why is the name *complement* applied both to the direct object and to the predicate nominative?

ORAL AND WRITTEN EXERCISES

I. Which of the following italicized words are direct objects? Which are predicate nominatives? Explain your answer in each case.

1. The little princess saw the *queen*.
The little princess became *queen*.
2. The king remained a *prisoner* in his castle.
The king took a *prisoner* to his castle.
3. The British found a *spy* within their lines.
Nathan Hale was a *spy* within the British lines.
4. Sir Launcelot fought the gallant *knight*.
Sir Launcelot proved a gallant *knight*.

II. Select the direct objects and the predicate nominatives in the following sentences:

1. The night has a thousand eyes.
2. Hamlet, I am thy father's ghost.
3. A wanderer is man from his birth.
4. I remember, I remember,
The fir trees dark and high.

5. John Gilpin was a citizen of credit and renown.
6. I hate deception.
7. If wishes were horses, beggars could ride.
8. He was the noblest Roman of them all.
9. Anger is a foe to sense.
10. Ye are living poems and all the rest are dead.
11. Listeners hear no good of themselves.
12. If you play your part in the world of men,
 The Master will call it good.
13. Art thou the man?
14. Faith, truth, courage, and loyalty bring one close to the kingdom of heaven.
15. We have been friends together in sunshine and in shade.
16. Be lord of your will; be slave of your conscience.
17. One man's food may be another man's poison.
18. October brings the frosty dawn,
 The still warm noon, the cold, clear night.

III. Turn again to Exercise IV, page 77, and make a list of all the transitive verbs and another of all the copulative verbs in the first eleven selections. Arrange these verbs with their subjects and their direct objects or predicate nominatives, as shown in the example.

<i>Example.</i>	<i>Subject</i>	<i>Transitive verb</i>	<i>Object</i>
	wind	sings	song
	<i>Subject</i>	<i>Copulative verb</i>	<i>Predicate nominative</i>
	I	am	master

38. CORRECT USE OF PRONOUNS

You have probably noticed that the **form** of a noun is the same, no matter whether it is used as subject, as predicate nominative, or as direct object. When a pronoun is used, there is often one form for the subject and predicate nomi-

native and another form for the object of a verb or of a preposition.

<i>Subject or Predicate Nominative</i>	<i>Object of Verb or of Preposition</i>
Who is that? It is <i>I</i> .	Whom did he blame? He blamed <i>me</i> .
Was it <i>she</i> or <i>he</i> who called?	We saw <i>her</i> and <i>him</i> together.
It was <i>we</i> who defeated them.	He sat between <i>us</i> .
<i>I</i> lost my gloves, and <i>I</i> am sure these are <i>they</i> .	I do not know <i>them</i> .

Forms of Pronouns (for reference)

As Subject or Predicate Nominative

I . *she* *he* *it* *we* *you* *they* *who*

As Object either of Verb or of Preposition

me *her* *him* *it* *us* *you* *them* *whom*

ORAL EXERCISES

I. The following pronouns are correctly used. Explain why each italicized form is used.

1. I saw *him* as *he* passed along.
2. This is *he* of *whom* I spoke.
3. These are *they who* came out of great tribulation.
4. Nobody shall come between you and *me*.
5. *They* can do nothing without *him*.
6. May *we* come in? It is Mary and *I*.
7. I like both you and *them*.
8. Seven little gnomes from underground are *we*.
9. He saw *us* at the game.
10. I am sure it was *she whom* I saw.

II. Answer the following questions, using *you* and *me*, *him* and *me*, *her* and *me*, or *us*.

Read aloud both question and answer.

1. To whom is Tom calling?

Answer — (He is calling to you and me).

2. By whom was the work done?
3. From whom may I borrow the books?
4. Whom did the teacher select as monitors?
5. About whom were you speaking?
6. With whom were the children playing?

39. ACTIVE AND PASSIVE VOICE

Compare the following sentences :

Dewey captured Manila.

Manila was captured by Dewey.

These sentences express the same idea, but the form of expression is different. The verbs *captured* and *was captured* are both transitive, because each involves a *doer* and a *receiver* of the act of capturing. The difference in form of expression is this :

(1) The first sentence represents the subject *Dewey* as doing the action ; whereas the direct object *Manila* is receiving the action.

(2) The second sentence represents the subject *Manila* as receiving the action of the verb, whereas the doer is expressed by the phrase *by Dewey*. In this sentence, the subject is not represented as acting, but as having something done to it ; that is, as being *passive*.

Therefore we say that the verb *captured* in the first sentence is in the **active voice**, and that the verb phrase *was captured* in the second sentence is in the **passive voice**. Other examples are :

*Active Voice**Passive Voice*

The Panama Canal *joins* two great oceans.

The canal *will aid* commerce greatly.

The United States *owns* the canal.

We *built* it at great expense.

Two great oceans *are joined* by the Panama Canal.

Commerce *will be greatly aided* by the canal.

The canal *is owned* by the United States.

It *was built* by us at great expense.

Notice that the direct object of the verb in the active voice becomes the subject of the passive form. In other words, the **receiver** of the action of a transitive verb in the active form is the **object**, but in the passive form it is the **subject**. Verbs in the passive voice are *always transitive*. Transitive verbs have both an active and a passive voice; intransitive verbs are always in the active voice.

The forms of the passive voice are always verb phrases using *is, are, was, were, have been*, etc., as auxiliaries. They should not be confused, however, with the verb phrases of the active voice; as,

*Active**Passive*

He *is building* a house.

He *has built* a house.

He *will build* a house.

A house *is being built* by him.

A house *has been built* by him.

A house *will be built* by him.

Voice is the difference in the form of the verb that shows whether the subject acts or is acted upon.

The active voice is the form of the verb that represents the subject as the doer of an act.

The passive voice is the form of the verb that represents the subject as the receiver or the result of an action.

ORAL AND WRITTEN EXERCISES

I. Find all the verbs in the following sentences, and tell which are in the active and which are in the passive voice. Mention the subject of each verb.

1. A soft answer turneth away wrath.
2. Dickens's novels have been read by millions of people.
3. Hans Christian Andersen wrote delightful fairy tales.
4. The clouds have hidden the face of the moon.
5. Nature teaches us best.
6. Alaska was sold to the United States by Russia.
7. We bought the coat for ten dollars.
8. A nest is being built in the old elm by two orioles.
9. The wind will rock the baby birds to sleep.
10. The old trapper guided us down the valley.
11. Cinderella lost her little glass slipper.
12. Mary, Queen of Scots, was beheaded by Queen Elizabeth.
13. Joseph was sold into slavery by his brothers.
14. The shepherd was guarding the sheep on the hillside.
15. The ground will soon be covered with snow.
16. Washington has been called by many the truest patriot of his or any time.
17. Our flag is honored by every nation on the face of the earth.

II. Change the active forms in Exercise I to passive, and the passive forms to active.

- Example.* 1. Wrath *is turned away* by a soft answer.
 2. Millions of people *have read* Dickens's novels.

III. Write sentences, using the following verbs both actively and passively. Underline the verbs in both sentences.

- Example.* The wise men saw the star.
 The star was seen by the wise men.

saw	wrote	lost	heard
followed	will call	built	will finish

40. OBJECTIVE COMPLEMENT

In the sentences recently studied, you found many instances in which a subject, a verb, and a direct object were the only words necessary to express a complete thought. This is true of such sentences as, *Dickens wrote novels. You should read "David Copperfield."* There are sentences, however, that need something more than these three parts to complete their meaning. Notice the following:

Dickens considered David Copperfield
It made him

Although each of these sentences contains a subject, a verb, and a direct object, neither is complete. You feel at once that something more is needed. Suppose we say:

Dickens considered "David Copperfield" his best *novel*.
It made him *famous*.

In the first sentence, the noun *novel*, with its modifiers *his* and *best*, completes the meaning of the predicate and explains the direct object *David Copperfield*.

In the next sentence, the adjective *famous* is used in the same way. Such words as *novel* and *famous*, because they complete the predicate and describe or explain the direct object, are called **objective complements**.

Additional examples of objective complements are indicated by italics in the following sentences:

1. The Continental Congress appointed Washington *commander-in-chief*.
2. The French called Joan of Arc a *saint*.
3. Love makes labor *light*.
4. The colonists thought the war *inevitable*.
5. He thought the suggestion *of great consequence*.

An objective complement is used only with verbs of *making, naming, calling, choosing, thinking*, and the like.

When such verbs are changed from the active to the passive voice, the objective complement becomes a **predicate noun** or a **predicate adjective**.

They named me *John*. (Obj. This made him *famous*. (Obj. Comp.) Comp.)

I was named *John*. (Pred. Noun) He was made *famous*. (Pred. Adj.)

An objective complement is a word or a group of words that completes the predicate and describes or explains the direct object.

ORAL AND WRITTEN EXERCISES

I. Fill each sentence with an objective complement:

1. The judge pronounced the prisoner —.
2. We elected our best athlete — of the club.
3. My parents named me —.
4. Out-door exercise makes us — and —.
5. Please appoint me —.
6. We call the fish a —.
7. Do you consider him —?

II. Use the following words as objective complements:

hero	president	brave	great
captain	chairman	stormy	poor

III. In the following sentences, select the transitive verbs, the direct objects, and the objective complements:

1. Much learning hath made him mad.
2. God called the light Day and the darkness he called Night.
3. One touch of nature makes the whole world kin.
4. He appointed James Russell Lowell ambassador to England.
5. The coming of spring makes all the world happy.
6. The legislature makes the laws.
7. I consider the law just and fair.

8. The people called Sir Philip Sidney "the gentle knight."
9. He painted the house brown.
10. The players considered the umpire unfair.
11. The new street commissioner keeps the streets clean.
12. Call ye me king?
13. Queen Elizabeth made Raleigh a knight.
14. I call that half-back a good player.
15. Much exercise will make you firm and fit.
16. The echo sounded faint.
17. We thought the country beautiful.
18. The artist painted the beautiful scene.
19. The drums beat loudly for the charge.
20. The drums beat a retreat.

IV. In the first six sentences below, tell what kind of complement each italicized word is. What kind of modifier is the italicized part of the seventh sentence? of the eighth?

1. The Queen appointed Tennyson *poet laureate*.
2. Alfred Tennyson is the *author* of "The Princess."
3. His poems are *beautiful*.
4. The queen also made him a *knight*.
5. Every one thinks "The Charge of the Light Brigade" *fine*.
6. You will also find "Enoch Arden" and "The Lady of Shalott" *interesting*.
7. Have you read his poem, *The Idylls of the King*?
8. This poem tells *interesting* stories of King Arthur.

41. THE INDIRECT OBJECT

Examine the following sentences:

She read a *poem*.

She read *me* a poem.

I bought *mother* a book.

In the first sentence, *poem* is the direct object of the transitive verb *read*. In the second sentence, *me* is in-

serted between the verb and its direct object to show *to whom* she read the poem. In the third sentence, *mother* shows, not *to whom*, but *for whom* I bought a book.

We see, therefore, that each transitive verb in the second and third sentences has two objects, (1) the direct object *poem* and *book* and (2) another object *me* and *mother*, called the **indirect object**, which tells to whom the action expressed by the predicate is directed or for whom it is done.

We may express the thought of the second and the third sentences in another way by changing the position of *me* and of *mother* and using a preposition with them. For example :

She read a poem *to me*.

I bought a book *for mother*.

In these sentences, *me* and *mother* are no longer indirect objects, but parts of prepositional phrases.

Some verbs may take two kinds of objects, a direct object and an indirect object.

The indirect object is a substantive placed between a transitive verb and its direct object to designate to or for whom or what the action of the verb is directed.

The verbs that take indirect objects are generally those which express the idea of *telling*, *bringing*, *buying*, *giving*, *refusing*, or similar ideas. The most common of these verbs are :

allow	do	grant	owe	refuse	spare
assign	forgive	lend	pay	sell	teach
bring	get	make	promise	send	tell
buy	give	offer	read	show	write

If you wish to be sure that a given word is an indirect object, see whether you can insert the preposition *to* or *for* before it without changing the meaning of the sentence. If you can, you may be reasonably sure that it is an indirect object. For example:

The judge refused (to) the prisoner a new trial.
Give (to) me liberty.

ORAL AND WRITTEN EXERCISES

I. Rewrite the following sentences, introducing an indirect object in each. Test your sentences by reading them to yourself with the preposition *to* or *for* before each indirect object.

1. The teacher read the story.
2. The moon and the stars give light by night.
3. We brought some wild flowers from the wood.
4. The government granted a pension.
5. The mother sang a lullaby.
6. Forgive our trespasses.
7. The traveler gave an interesting account of his journey.
8. The guide showed the winding path through the forest.
9. Money cannot buy the things that are worth most.
10. Lend a hand.

II. Write ten original sentences, each containing both a direct and an indirect object. Select for your sentences verbs from the list on p. 90. Underline the direct object with a single line and the indirect object with a double line.

III. Point out the direct and the indirect objects in the following sentences. Apply the test for the indirect objects.

1. Give me liberty, or give me death.
2. The English denied the colonists many rights.
3. I bring you tidings of great joy.

4. Give us our daily bread.
5. March brings breezes loud and shrill.
6. King Canute showed his courtiers the folly of flattery.
7. Bring me my arms and coat of mail;
 Fetch me my standard bright.
8. Give each task your best effort.
9. Owe no man anything.
10. If thine enemy hunger, feed him; if he thirst, give him drink.
11. Show me thy ways, and teach me thy statutes.
12. The clouds send the earth refreshing rain.
13. Give every man his due.
14. We owe the Pilgrim fathers a great debt.
15. The Romans thrice offered Cæsar a crown.

42. SUMMARY OF THE PREDICATE—ANALYSIS

I. VERBS

1. A transitive verb is a verb that requires a direct object to complete its meaning.

Birds *build* nests.

2. An intransitive verb is a verb that does not require a direct object to complete its meaning. There are two kinds of intransitive verbs:

(a) A complete verb is an intransitive verb that makes an assertion without the aid of a complement.

The wind *blows*.

(b) A copulative verb is an intransitive verb that couples or links its complement with the subject.

He *was* a prisoner. He *looked* guilty.

3. Voice is the difference in the form of the verb that shows whether the subject acts or is acted upon.

4. The active voice is the form of the verb that represents the subject as the doer of an act.

Columbus *discovered* America.

5. The passive voice is the form of the verb that represents the subject as the receiver or the result of an action.

America *was discovered* by Columbus.

II. COMPLEMENTS

1. A complement is the part of a sentence necessary to complete the assertion of a verb.

2. The complement of a transitive verb is called the direct object.

3. The complement of a copulative verb is called the predicate nominative or the predicate adjective.

4. A complete intransitive verb has no complement.

5. A direct object is a complement that denotes the receiver or the result of the action of a transitive verb.

He saw *us*.

6. A predicate nominative is a substantive that completes the predicate and explains or refers to the subject.

Edison is a great *inventor*.

7. A predicate adjective is an adjective that completes the predicate and describes or limits the subject.

He is *clever*.

8. An objective complement is a word or a group of words that completes the predicate and describes or explains the direct object.

Necessity may make the coward a *hero*.

Necessity may make the coward *brave*.

III. MODIFIERS

1. A substantive may be modified by an adjective, an adjective phrase, a possessive substantive, or an appositive.

Lincoln loved *the common* people.

Lincoln was a man *of deep sympathies*.

She has won *our* admiration.

Brutus was *Cæsar's* friend.

Have you read Bryant's masterpiece, *Thanatopsis*?

2. A verb may be modified by an adverb or by an adverbial phrase. The predicate adjective, like any other adjective, may be modified by an adverb.

They rested *during the afternoon*.

Solomon was *very* wise.

3. Some verbs may take an indirect as well as a direct object.

An indirect object is a substantive placed between a transitive verb and its direct object to designate to or for whom or what the action of the verb is directed.

I told *her* the truth.

ORAL EXERCISE

Analyze the complete predicate of each of the following sentences, using the example below as a model:

Example. The moon balanced her silver bow upon the mountain's brow.

The complete predicate is *balanced her silver bow upon the mountain's brow*. The simple predicate is *balanced*. The verb *balanced* requires a direct object to name the receiver of the act, which in this sentence is the noun *bow* modified by the possessive pronoun *her* and the adjective *silver*. Therefore *balanced* is a transitive verb. *Upon the mountain's brow* is an adverbial phrase modifying the verb *balanced*. The principal word *brow* in the phrase is modified by the article *the* and the possessive *mountain's*.

1. Every hour has its end.
2. Time flies.
3. Delays are dangerous.
4. A wise man often changes his mind.
5. The Lord loveth a cheerful giver.

6. Twice every day the tide ebbs and flows.
7. Brisk talkers are generally slow thinkers.
8. Into the forest's shade we turned.
9. Steadily the potter turned his wheel.
10. Love God and your fellow men.
11. America is our home.
12. Americans are we.
13. Westward the star of empire takes its way.
14. Adversity is the test of strong men.
15. People in glass houses should not throw stones.
16. In the golden morning light the stars looked pale and wan.
17. The sober second thought of the people is seldom wrong.
18. Out of the sea rose the sun.
19. A friend should bear a friend's infirmities.
20. And now the fleecy clouds turned dark.
21. The snow-crowned mountains rear their summits to the sky.
22. Brave men prove ever gentle and kind.
23. Lincoln's goodness of heart, his sense of duty, his unselfishness, his simplicity, were never disturbed by power or position.
24. Love thyself last.
25. Knowledge seemeth the greatest good.
26. We passed (by) the lighthouse tall and gray.¹
27. We passed the good news quickly on.
28. Do not laugh at (ridicule) another's misfortune.
29. The Queen of Sheba visited Solomon, the wise king.
30. "Snow-Bound" was written by Whittier.
31. The United States bought Florida.
32. Florida was bought by the United States.
33. The Indians made the canoe.
34. The canoe was made by an Indian.
35. The snow keeps the plants warm.
36. An honest man is respected by all.

¹ In this sentence, *the lighthouse*, with the preposition *by* understood, may be regarded as an adverbial phrase answering the question *where*. *Passed* is then an intransitive verb for which we might substitute the verb *went*. Is the same true of *passed* in the next sentence?

37. The day returns and brings us its petty round of duties.
38. A little nonsense now and then is relished by the best of men.
39. Forgive us our debts.
40. Constant fretting makes our trouble worse.
41. The Indian sees God in the clouds.
42. We call the eye the window of the soul.
43. The eye is called the window of the soul.
44. Clear thinking makes clear writing easy.
45. Nathan Hale died a martyr to the cause of liberty.
46. Love rules his kingdom without a sword.
47. His mother read him interesting stories.
48. On April 19, 1775, was fought the battle of Lexington.
49. The sun shines bright and hot at noon.
50. The sun shines brightly on the fields.

43. INDEPENDENT ELEMENTS

INTERJECTIONS. NOMINATIVES OF ADDRESS

You have learned (page 46) that an interjection is used to express strong feeling and that it has no grammatical connection with the sentence in which it stands.

Peace — ho! Who comes?

Alas! I know not what to do!

The interjection, however, is not the only part of speech that may be used as an independent element. Any word or group of words that has no grammatical relation to the sentence in which it stands is called an independent element. Notice the italicized substantive in the following sentence:

Children, you are very little.

The subject is *you*; the verb is *are*; the predicate adjective is *little*; and its adverbial modifier is *very*.

Children is not an essential part of the sentence, but is used to attract the attention of the persons addressed. It is therefore an independent element and is called a **nominative of address**.

A nominative of address is a substantive (with or without modifiers) used as an independent element to address some person, place, or thing directly.

Nominatives of address are frequently found in imperative sentences (page 50) where the subject *You* is often omitted.

The nominative of address is set off from the rest of the sentence by a comma or by commas.

Mary, come here.

May I ask you, my friends, to remain seated?

ORAL EXERCISES

I. In the following sentences, explain why the italicized words or phrases are independent elements. Tell why each is called a nominative of address.

1. *Physician*, heal thyself.
2. We must fight. I repeat it, *Sir*, we must fight.
3. Roll on, *Thou deep and dark blue ocean*, roll!
4. Come to me, *O ye children*,
For I hear you at your play.
5. Drink, *pretty creature*, drink.
6. A chieftain to the Highlands bound
Cried, "*Boatmen*, do not tarry!"
7. Thou, too, sail on, *O ship of State*!
Sail on, *O Union*, strong and great!
8. *O Sleep*, how have I frightened thee.
9. *Bird of the stormy waves, bird of the sea*,
Wide is thy sweep, and thy course it is free.

10. *O Tiber, father Tiber,*
 To whom the Romans pray,
 A Roman's life, a Roman's arms
 Take Thou in charge to-day.

II. Find the nominatives of address in the following :

1. These are Clan Alpine warriors true,
 And, Saxon, I am Roderick Dhu.
2. Oh my children, my poor children, listen to the words of wisdom from the lips of the Great Spirit.
3. Thou hast taught me, Silent River,
 Many a lesson deep and long.
4. Friends, Romans, countrymen, lend me your ears.
5. O precious hours, ye come not back again.
6. Sir, I would rather be right than be president.
7. Listen, my children, and you shall hear
 Of the midnight ride of Paul Revere.

44. INDEPENDENT ELEMENTS

NOMINATIVES OF EXCLAMATION

In the following sentences, you will see that the italicized substantives are independent elements. Why? Why are they not nominatives of address?

Poor old horse! his days of usefulness are over!
Tom! Why, Tom can't sing a note!
Poor little stranger! She stood bewildered.

When a substantive is used thus as an exclamation, it is called an **exclamatory nominative** or a **nominative of exclamation**.

It differs from a nominative of address because it exclaims *about* a person, a place, or a thing, whereas the nominative of address addresses the person, the place, or the thing directly.

A **nominative of exclamation** is a substantive (with or without modifiers) used as an independent element to exclaim about a person, a place, or a thing.

ORAL AND WRITTEN EXERCISES

I. In the following sentences, distinguish between the nominatives of exclamation and the nominatives of address.

1. Our father's God, to thee,
Author of liberty,
To thee we sing.
2. O sleep, it is a gentle thing.
3. The despot's heel is on thy shore,
Maryland, my Maryland!
4. Long John Silver! What adventure-loving boy does not thrill at the name!
5. Oh, the long and dreary winter!
Oh, the cold and cruel winter!
Ever thicker, thicker, thicker
Froze the ice on lake and river.
6. O Damsel Dorothy!
Dorothy Q,
Strange is the gift that I owe to you.
7. Sun of our life! thy quickening ray
Sheds on our path the glow of day;
Star of our hope! thy softened light
Cheers the long watches of the night.
8. "Child," says grandma, "what's the matter?
What is all this noise and clatter?"

II. From your reader or some other book copy :

- (1) Five sentences containing nominatives of address.
- (2) Five sentences having exclamatory nominatives.

III. Write sentences containing the following nouns used both as nominatives of exclamation and of address :

father	Ruth	friends	boys
John	child	Captain	Fido
America	mother	liberty	flag

45. INDEPENDENT ELEMENTS

PARENTHETICAL EXPRESSIONS

Notice the italicized words or groups of words in the sentences below :

Italy is, *indeed*, a wonderful land.

This old sword, *I would have you know*, has seen active service.

In truth, I am very weary.

Prove that the italicized words are independent elements by omitting them from the sentences. Why is this a proof?

These independent elements are merely words or groups of words, "thrown into" the sentences, but in no way modifying or completing the assertions. They usually represent the attitude of mind or the comments of the speaker or the writer upon the thought he is expressing.

Such independent elements are called **parenthetical expressions**.

A parenthetical expression may be a word, a phrase, or a group of words having a subject and a predicate of its own.

When such expressions are long, they are often "set off" in parentheses. Otherwise they are separated from the main assertion by a comma or by commas.

ORAL AND WRITTEN EXERCISES

I. Select the parenthetical expressions in the following sentences. Prove that they have no grammatical relation to the rest of the sentence.

1. This rug, I assure you, is a real antique.
2. Are you, may I ask, the owner of this motor?
3. I have, indeed, succeeded beyond my wildest expectations.
4. This story (and let me assure you it is well worth your reading) is one of Mr. Howells's best pictures of American life.
5. "One ounce of prevention," so the proverb says, "is worth a pound of cure."
6. This town, as I have before remarked, has a great future.
7. Cupid is, in sooth, a most malicious youth.

II. Copy from some book you have been reading, five examples of parenthetical expressions.

46. INDEPENDENT ELEMENTS

YES AND NO

In the following sentences, what words can be omitted without affecting the thought or the structure?

Yes, I will give my consent.

Yea, thou speakest truly.

No, it cannot be done.

Nay, my son, this cannot be.

Yes, and the solemn form *yea*, are used in the same sense as the adverb *certainly*. They are, therefore, called **affirmative adverbs**.

No, and the solemn form *nay*, are used in the same sense as the adverbial phrase *certainly not*, and are called **negative adverbs**.

ORAL EXERCISE

Ask six questions in geography or in history that should be answered affirmatively.

Give the complete answers, introducing each by an affirmative adverb.

Ask six questions that should be answered negatively.

Give the complete answers introduced by a negative adverb.

47. INDEPENDENT ELEMENTS

THE EXPLETIVE *THERE*

Notice the sentences below :

There are some defeats more triumphant than victories.

Some defeats are more triumphant than victories.

The second sentence is merely a restatement of the first, with the word *there* omitted. As *there* is not necessary to the sentence, it is an independent element. The subject of the sentence is the noun *defeats*.

There when used as an independent element is called an **expletive**.

The expletive *there* usually introduces a sentence in which *is* (or some form of this verb) is used as an intransitive verb to denote existence.

There are no fairies in these woods.

(No fairies *exist* in these woods.)

ORAL AND WRITTEN EXERCISES

I. Prove that the italicized words in the following sentences are expletives :

1. *There* ~~are~~ silver pines on the windowpane.
2. And now *there* came both mist and snow.

3. *There* can be nothing sadder than the solemn hush of Nature.
4. Do you know how many stars *there* are shining in the sky?
5. *There* is no place like home.
6. *There* are gains for all our losses.
7. *There* is music in the ocean.

II. In the following sentences, tell whether *there* is used as an expletive or as an adverb of place (meaning *in that place*). If the sentence contains any form of the verb *is*, test that verb to see whether it is a copulative verb or whether it is equivalent to the intransitive verb *exists*.

1. *There* is no royal road to learning.
2. The stockings were hung by the chimney with care
In hopes that St. Nicholas soon would be *there*.
3. Where your treasure is *there* will your heart be also.
4. *There* were three sailors of Bristol city
Who took a boat and went to sea.
5. *There* is nothing so powerful as truth.
6. Oh, think of your home over *there*.
7. *There* are two sides to every question.
8. And the rocket's red glare, the bombs bursting in air,
Gave proof through the night that our flag was still *there*.
9. *There* is a tide in the affairs of men.
10. *There* is a river the streams whereof make glad the city of God.

III. Copy from one of your own textbooks three sentences in which *there* is used as an expletive, and three in which it is used as an adverb of place.

48. SUMMARY OF INDEPENDENT ELEMENTS— ANALYSIS

An independent element is a word or a group of words that has no grammatical relation to the sentence in which it stands. There are six kinds of independent elements. They are as follows:

1. **Interjection** (page 96).

"Pshaw! I have lost my train!"

2. **Nominative of address** (page 97).

Sir, I would rather be right than president.

3. **Nominative of exclamation** (page 98).

"Poor old fellow! he did his best."

4. **Parenthetical expression** (page 100).

I was, to say the least, a little anxious.

5. **Affirmative and Negative Adverbs** (page 101).

Yes, it has been a fine day.

No, that can never be.

6. **The Expletive There** (page 102).

There never was a good war.

In the analysis of sentences, independent elements must be explained in addition to the other elements that you have previously studied.

ORAL EXERCISE

Analyze the following sentences, using the example below as a model:

Example. The noise of the storm, in truth, drowned every other sound.

This is a declarative sentence.

The complete subject is *The noise of the storm.*

The complete predicate is *drowned every other sound.*

Noise is a noun naming the thing spoken of and is, therefore, the simple subject.

Drowned is a verb telling what the noise did, and is, therefore, the simple predicate. It requires an object to make a complete assertion and is, therefore, a transitive verb.

Sound is a noun used to complete the assertion of the transitive verb *drowned* and is, therefore, the direct object of *drowned*.

In truth has no grammatical connection with the rest of the sentence, and is, therefore, a parenthetical expression.

The is an adjective modifier of the noun *noise*.

Of the storm tells *what kind of* noise drowned every other sound and is, therefore, an adjective phrase modifying the noun *noise*.

Every and *other* are adjective modifiers of the noun *sound*.

1. O Julius Cæsar, thou art mighty yet.
2. The laborer is worthy of his hire.
3. No clouds are in the morning sky.
4. Thou shalt not take the name of the Lord thy God in vain.
5. There is no love lost between us.
6. A clear conscience is a good pillow.
7. In the best books great men talk to us.
8. Ye sons of France, awake to glory.
9. Time and tide, according to the proverb, wait for no man.
10. Him the Almighty Power hurled headlong.
11. There is no disgrace in honest labor.
12. There is a silver lining to every cloud.
13. There shall be no night there.
14. Hudson made another voyage to America, in the service of England. In search of the northwest passage, he entered Hudson Bay and explored it. His voyage was cut short by a mutinous crew. They lost faith in their leader, and rebelled against him. Hudson and his little son, with a few men, were turned adrift in a small boat. The story of this cowardly act aroused the indignation of the English people. They immediately sent a ship in search of the unfortunate mariner. No trace of him or his little party was ever found.

49. SIMPLE AND COMPOUND SENTENCES — CLAUSES

The classification of sentences as declarative, interrogative, imperative, and exclamatory is based on the meaning of the sentence. Sentences are also classified, however, according to their grammatical **form**.

Thus far your work in analysis has been with the simplest grammatical form of sentence, known as the **simple sentence**. The following is an example of such a sentence:

The sun set behind the distant hills.

This sentence contains only one subject and one predicate. What is the subject? What is the predicate?

Notice the following sentences:

Birds and beasts and blossoms soon will be at rest.

I stood and watched at the window the noiseless work of the sky.

In the first of these sentences, although the subject consists of three words, *birds*, *beasts*, and *blossoms*, these three words are taken together as one theme or subject, and a simple assertion is made about them. This sentence is said to have only one subject and one predicate; but the subject is compound.

In the second sentence, there are two verbs in the predicate, *stood* and *watched*; but these words are taken together to tell what the subject *I* did. This sentence, too, has only one subject and one predicate; but in this case the predicate is compound.

A simple sentence is a sentence that contains only one subject and one predicate, either or both of which may be compound.

Now notice the following sentence:

The north wind doth blow and we shall have snow.

There are evidently two distinct statements made here: (1) The north wind doth blow. (2) We shall have snow. Each statement contains its own subject and predicate. Name the subject and the predicate of each. Either statement might be taken alone and it would be a simple sentence; but as the two follow each other closely and

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naturally in thought, they are joined together to form a **compound sentence**. In this sentence, the two statements are joined by the conjunction *and*; but sometimes the conjunction is omitted, as is shown in the following sentences :

The sun rose, the mist cleared away.
Now the day is over ;
Night is drawing nigh.

Name the subject and the predicate of each statement in the compound sentences above.

You have seen that each part of a compound sentence contains the necessary elements of a sentence; namely, a subject and a predicate. Such a part of a sentence is called a **clause**.

A clause is a part of a sentence that contains a subject and a predicate.

If you examine the two clauses of any of the compound sentences studied above, you will see that each is independent of the other, that neither is necessary to the assertion made by the other. They are, therefore, called **independent clauses**. Since the clauses are both of the same order or rank, in this case both independent, they are called also **coördinate clauses**.

A compound sentence is a sentence that contains two or more independent clauses.

The following words are commonly used as conjunctions that join the clauses of a compound sentence. Since they join clauses of the same order, that is, coördinate clauses, they are called **coördinate conjunctions**.

But, and (both . . . and), or (either . . . or), nor (neither . . . nor).

ORAL AND WRITTEN EXERCISES

I. Decide which of the following sentences are simple sentences with compound subjects or predicates, and which are compound sentences :

1. The rain descended, and the floods came.
2. The knight bowed low, mounted his steed, and rode off at a gallop.
3. The winds and the waves are always on the side of the ablest navigators.
4. Every pine and fir and hemlock
 Wore ermine too dear for an earl.
5. Mont Blanc is the monarch of mountains ;
 They crowned him long ago.
6. The new moon hung in the sky, and the sun was low in the west.
7. Pride goeth forth on horseback, grand and gay ;
 But cometh back on foot and begs its way.
8. Speak or forever hold your peace.
9. Wynken, Blynken, and Nod one night
 Sailed off in a wooden shoe.
10. The Owl and the Pussy-cat went to sea
 In a beautiful pea-green boat.

II. Make compound sentences of the following simple sentences by adding to each an independent clause. Be very careful that the clause you add is closely connected in thought to the part to which it is to be joined. You should not say, for instance, *The thunder roared, and I am going home*, but *The thunder roared, and the lightning flashed. You may stay, but I am going home.*

Join some of the clauses of your compound sentences with the conjunctions suggested on page 107, and in other cases omit the conjunction.

In writing the sentences of this exercise, be careful of the punctuation. The clauses of a compound sentence, whether joined by a conjunction or not, are usually separated by a comma. If the clauses are very long, or if there is a decided break in thought between them, they may be separated by a semicolon. For example:

Hunger is the best sauce, and fatigue is the best pillow. ✓

The grass withereth, the flower fadeth; but the word of God shall stand forever.

1. The leaves of the maple turn red and gold.
2. Dark clouds filled the sky.
3. The sun is shining.
4. The bugle sounded.
5. The fire alarm rang.
6. The days are short.
7. The path was long and steep.
8. The storm drove the ship upon the rocks.
9. The windows of the old house are broken.
10. The snow fell steadily all through the night.
11. Daisies and buttercups dot the meadows.
12. The birds circled over my head and called to one another.

III. Show that the following sentences are compound, by mentioning each independent coördinate clause.

1. Keep thy shop, and thy shop will keep thee.
2. The Lord is my shepherd; I shall not want. ✓
3. One cannot always be a hero, but one can always be a man.
4. Out of the South cometh the whirlwind; and out of the North cometh the cold.
5. Cowards die many times before their deaths;
The valiant never taste of death but once.
6. Some are born great, some achieve greatness, and some have greatness thrust upon them.
7. Idleness and ignorance are the parents of many vices; industry and knowledge are the sources of all virtue. ✓

8. The war pipes ceased, but lake and hill
Were busy with their echoes still.
9. The beaver is a practical and industrious creature; he builds
a permanent house and keeps it in repair.
10. The heavens declare the glory of God; and the firmament
showeth his handiwork.
11. Take care of the pence, and the pounds will take care of
themselves.
12. Father calls me William, sister calls me Will;
Mother calls me Willie;
But the fellows call me Bill.
13. Man proposes, but God disposes.
14. I have fought a good fight, I have finished my course, I have
kept the faith.

IV. Analyze the compound sentences in Exercise III. A compound sentence is analyzed by mentioning the independent clauses of which it is composed and the conjunctions which connect these clauses, and then by analyzing each clause as you would a simple sentence. You have already performed the first step in the analysis; now complete it.

V. Find five compound sentences in your geography.

50. COMPLEX SENTENCES

Notice the following sentence:

The fisher *who draws in his net too soon* will have no fish to sell.

The subject *fisher* is modified by the group of words *who draws in his net too soon*. This group of words differs from other modifiers you have had in having a subject *who* and a predicate *draws*. You will recognize it, therefore, as a clause. It does not, however, make an independent assertion, as do the two clauses in the following sentence:

The fisher drew in his net too soon, and he has no fish to sell.

Who draws in his net too soon cannot be separated from the rest of the sentence in which it occurs and stand alone. It is therefore called a **subordinate clause**.

In the sentence just studied, then, there is one **principal clause**, *The fisher will have no fish to sell* and one **subordinate clause**, *who draws in his net too soon*.

A subordinate clause usually does the work of some part of speech or of a phrase.

In the sentence just studied you could say :

The impatient fisher or	}	will have no fish to sell.
The fisher without patience		

Tell what work the clause *who draws in his net too soon* does.

Notice the italicized words in the following sentences :

I awoke *at sunrise*.

I awoke *when the sun rose*.

What is *at sunrise* called? What work does it do?
What is *when the sun rose* called? What work does it do?
What is the difference between a phrase and a clause?

A **complex sentence** is a sentence that contains a **principal clause** and one or more **subordinate clauses**.

ORAL AND WRITTEN EXERCISES

I. In each of the following complex sentences, the subordinate clause is italicized. Mention the principal clause, and give the subject and the predicate of each principal and of each subordinate clause.

1. Make hay *while the sun shines*.
2. *If you are honest*, you will be respected.
3. *Whither thou goest*, I will go.
4. Myths were made *when the world was young*.
5. This is the house *that Jack built*.

6. *When the wind blows* the cradle will rock.
7. *C was a cat who ran after a rat.*
8. *If wishes were horses*, beggars would ride.
9. The child *who shuts up his book too soon* will not learn his lessons well.
10. He *that ruleth over men* must be wise and just.
11. The God *who gave us life* gave us liberty at the same time.
12. *When the sun shines* the mists clear away.
13. *When I was a child* I spake as a child.
14. My heart leaps up *when I behold*
 A rainbow in the sky.

II. Find five complex sentences in your history.

III. Use the following groups of words as subordinate clauses in complex sentences of your own :

1. while you work.
2. until the rain stops.
3. who gives a pleasant smile.
4. when the work was done.
5. after you finish the book.
6. that grows beside the river.
7. when the birds fly south.
8. before Christmas comes again.
9. who works with might and main.
10. because he didn't think.

51. SUBORDINATE CLAUSES

CLASSIFICATION

You have just learned that a complex sentence is a sentence containing a principal clause and one or more subordinate clauses. The principal clause is generally like a simple sentence, whereas the subordinate clause is the equivalent of a part of speech, doing the work of an adjective, an adverb, or a noun.

Subordinate clauses are, therefore, of three kinds:

(1) **Adjective clauses**; that is, clauses used as adjectives or adjective phrases.

Uneasy lies the head *that wears a crown*.

The clause *that wears a crown* tells what kind of head lies uneasy, and therefore does the work of an adjective.

(2) **Adverbial clauses**; that is, clauses used as adverbs or adverbial phrases.

Three may keep a secret, *when two of them are dead*.

In this sentence, the clause *when two of them are dead* tells when *three may keep a secret*, and therefore does the work of an adverb.

(3) **Substantive clauses**; that is, clauses used as substantives.

We know *that we are mortal*.

In this sentence, the direct object of *know* is the clause *that we are mortal*. This clause is therefore used as a substantive.

ADJECTIVE AND ADVERBIAL CLAUSES

Just as adjectives are of two kinds, descriptive and limiting (see page 23), so there are two types of adjective clauses, — the descriptive clause and the limiting clause.

The **descriptive clause**, like the descriptive adjective, describes a substantive by stating a *quality* or a *condition* which belongs to it. For example:

A *golden* apple was given to Paris. (Descriptive adjective.)

An apple *that was golden* was given to Paris. (Descriptive clause.)

There are students in this school *who do their work well day by day*.
(A descriptive clause equivalent in meaning to the descriptive adjectives *steady* and *industrious*.)

The **limiting clause**, like the limiting adjective, points out *who*, *which*, or *what* person, place, or thing is meant. For example :

Blest is the bride *on whom the sun doth shine*.

(The limiting clause tells *what* bride is blest.)

Those students in this school *who do their work well day by day* are excused from examination.

(The limiting clause here points out *which* students are excused.)

The **adverbial clause** performs the work of an adverb. It generally answers the question *How? When? Where? Why? To what degree?*

Complex Sentences containing Adverbial Clauses

Many a true word is spoken
when we are jesting.

He struggled *on though he was*
very tired.

Simple Sentences containing Adverbs or Adverbial Phrases

Many a true word is spoken *in*
jest.

He struggled *on wearily.*

Thus you see that the clause may serve as a modifier. Mention the various kinds of modifiers. (See pages 60, 61.)

52. INTRODUCTORY WORDS

Adjective clauses are generally introduced by the pronouns *who*, *which*, *that*, and sometimes by such words as *when*, *where*, *whence*, *whither*.

Adverbial clauses may be introduced by the adverbs *when*, *while*, *before*, *after*, *until*, *where*, *whence*, *whither*, *how*, *as*; and by the conjunctions *because*, *although*, *though*, *that*, *in order that*, *so that*, *lest*, *if*, and the like.

Since the conjunctions listed above are used to join a subordinate clause to the principal clause, they are called **subordinate conjunctions**.

ORAL EXERCISES

I. Turn to Exercise I, page 111, and tell whether the clauses found there are adjectival or adverbial. Name the element of the sentence that each modifies.

II. Separate each of the following complex sentences into its principal and subordinate clauses:

1. You should not count your chickens before they are hatched.
2. A man that lives in a glass house should not throw stones.
3. If you follow the river, you will get to the sea.
4. A city that is set on a hill cannot be hid.
5. God helps those who help themselves.
6. The evil that men do lives after them.
7. Fools rush in where angels fear to tread.
8. When I became a man, I put away childish things.
9. Heaven has lengthened out your lives, that you might behold this joyous day.
10. Where liberty dwells there is my country.
11. You will never miss the water till the well runs dry.

III. Analyze the sentences in Exercise II.

Example. You should not count your chickens before they are hatched

This is a complex declarative sentence.

The principal clause is *You should not count your chickens*, and the subordinate clause is *before they are hatched*.

The subject substantive of the principal clause is *you*.

The complete predicate is *should not count your chickens before they are hatched*.

The predicate verb of the principal clause is *should count*, which is modified by the adverb *not* and by the adverbial clause *before they are hatched*.

The direct object of the transitive verb *should count* is the noun *chickens*, which is modified by the possessive adjective *your*.

(Analyze the subordinate clause in a similar manner.)

IV. Substitute adjective or adverbial clauses for the italicized words in the following sentences. Tell in each case what word in the sentence each clause modifies.

1. The ruby is a jewel *of great value*.
2. There is always room for an *able* man.
3. We started on our journey *at daybreak*.
4. The *merciless* man must expect no mercy.
5. *In the spring* the woods are filled with flowers.
6. *With good weather* the ship will soon reach port.
7. The signal gun was fired *at sunset*.
8. Return the *borrowed* book promptly.
9. The *most widely-read* book in the world is the Bible.
10. *At the leader's signal* the orchestra began to play.
11. The early explorers were men *of courage and daring*.
12. The trees *beside the brook* are willows.
13. Plants grow rapidly *in warm, wet weather*.
14. *At the ringing of the curfew* the lights were extinguished.
15. *By means of perseverance* the tortoise beat the hare.

53. SUBORDINATE CLAUSES

THE SUBSTANTIVE CLAUSE

You have learned that substantives may be used as:
 (1) Subject, (2) Predicate Nominative, (3) Direct Object,
 (4) Objective Complement, (5) Appositive, (6) Object of
 a Preposition.

The substantive clause may be used in place of a substantive in the six ways mentioned above. Study these examples carefully:

1. Subject.

Subject
Ingratitude
That our friends should be ungrateful

Predicate
 is hard to bear.
 is hard to bear.

2. Predicate Nominative.

<i>Subject</i>	<i>Verb</i>	<i>Predicate Nominative</i>
My wish for him	is	<i>success.</i>
My wish for him	is	<i>that he may succeed.</i>

3. Direct Object.

<i>Subject</i>	<i>Verb</i>	<i>Direct Object</i>
I	saw	<i>his effort.</i>
I	saw	<i>that he made an effort.</i>

4. Objective Complement.

<i>Subject</i>	<i>Verb</i>	<i>Direct Object</i>	<i>Objective Complement</i>
Perseverance	has made	me	<i>a successful man.</i>
Perseverance	has made	me	<i>what I am.</i>

5. Appositive.

The lesson, *the wastefulness of haste*, is learned by all of us.

The lesson, *that haste makes waste*, is learned by all of us. (In apposition with the subject *lesson*.)

All of us learn the lesson *that haste makes waste*. (In apposition with the direct object *lesson*.)

6. Object of a Preposition.

	<i>Preposition</i>	<i>Object</i>
He was ignorant	of	<i>his destination.</i>
He was ignorant	of	<i>where they were taking him.</i>

7. Sometimes the substantive clause is used **adverbially** to modify an adjective.

I am sure of his *honesty*.

I am sure *that he is honest*.

ORAL EXERCISES

I. In the following sentences, the substantive clauses are italicized. Tell which one of the seven uses of a substantive clause each sentence illustrates.

12. The optimist's belief is that the world is a good old place after all.

13. Say what you mean.

14. Let us have faith that right makes might.

15. A sentence that contains a principal clause and one or more subordinate clauses is called a complex sentence.

III. Analyze the first six sentences in Exercise II, following the example on page 115.

IV. Tell whether the following sentences are simple, compound, or complex, giving your reasons.

1. We have met the enemy, and they are ours.

2. When a friend asks, there is no to-morrow.

3. The wild flowers grow where none but God bestows his care.

4. Praise God, from whom all blessings flow.

5. Out of the sea rose the sun, and the billows rejoiced at his coming.

6. For blue of stream and blue of sky,
For pleasant shade of branches high,
For fragrant air and cooling breeze,
For beauty of the blossoming trees,
Fathèr in heaven, we thank Thee.

7. No man is rich whose expenses exceed his income.

8. No man is poor whose income exceeds his expenses.

9. Have you heard of the wonderful one-horse shay
That was built in such a logical way?

10. I feel like one who treads alone
Some banquet hall deserted.

11. The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold.

12. Climb the mountains, and get their good tidings. Nature's peace will flow into you as sunshine flows into trees. The winds will blow their own freshness into you and the storms will share with you their energy. Cares will drop off like autumn leaves, and you will be at peace with God and man.

13. Bill was awakened by confused sounds that finally resolved themselves into the cry of "Fire!" The shouts grew louder and mingled with the ringing of the alarm bell. Sheets of flame, which rolled one above the other, lighted the atmosphere for miles around. The clanking of the engine-pumps, and the hissing of the water as it fell upon the blazing wood, added to the tremendous roar.

V. Substitute substantive clauses for the italicized words in the following sentences :

1. I believe *in the man's honesty*.
2. The prisoner did not deny *his guilt*.
3. *The queen's beauty and graciousness* was acknowledged by all.
4. Will you tell me *the name of the book?*
5. *The perseverance of the Dutch* has become a proverb.
6. I heard *the captain's words*.
7. *His failure* was predicted by those who knew him best.
8. Those heavy clouds indicate *a coming storm*.
9. *The soldier's burial place* is unknown.
10. *The speaker's remarks* made a great impression on the audience.
11. *The woman's unselfishness* is very evident.
12. The man begged *for another chance*.

54. COMPOUND-COMPLEX SENTENCES

What kind of sentence is each of the following :

We hope, we aspire, we resolve, we pray.

We think that we mount the air on wings.

If the first sentence is compound and the second complex, what new sentence form will you have if you put the two together?

We hope, we aspire, we resolve, we pray ;

We think that we mount the air on wings.

What are the principal clauses in the sentence above?
What is the subordinate clause? To make this sentence, a

compound and a complex sentence were joined. Such a sentence is called a **compound-complex sentence**. You may make a compound-complex sentence also by combining a simple sentence with a complex sentence. For example :

The wind blew furiously.

The waves beat so wildly against the shore that the women trembled with fear.

The wind blew furiously and the waves beat so wildly against the shore that the women trembled with fear.

You now have two principal clauses — *The wind blew furiously* and *the waves beat so wildly against the shore* — and one subordinate clause *that the women trembled with fear*.

A **compound-complex sentence** is a sentence that contains two or more principal clauses, and one or more subordinate clauses.

Notice the following sentence:

When the wind blew furiously and when the floods came, the house fell.

Here the two subordinate clauses *when the wind blew furiously* and *when the floods came* are joined by the conjunction *and*. They make a **compound clause** modifying the verb *fell* in the principal clause *the house fell*. This is therefore a **complex sentence with a compound clause**.

ORAL AND WRITTEN EXERCISES

I. Why are the following sentences compound-complex?
In each mention:

(1) the principal clauses.

(2) the subordinate clause or clauses.

1. We will work for our country in time of peace, and we will fight for it in time of war, if a time of war should ever come.

2. A lie which is half a truth is ever the blackest of lies; a lie which is all a lie may be met and fought with outright.

3. He that observeth the wind shall not sow, and he that regardeth the clouds shall not reap.

4. Advice is seldom welcome, and they who need it most always like it the least.

5. We think in words; and when we lack fit words, we lack fit thoughts.

6. The birch log holds out very well while it is green; but it has not substance enough for a back-log when it is dry. No other wood has a flame so rich; it leaps up in a joyous way as if it likes to burn for the sake of burning. When it burns thus, it has none of the heaviness of pine nor has it the fatness of balsam. Woodsmen view it with joy and wonder; but they cannot account for so much light and heat from a wood that has no oily appearance.

II. Some of the following sentences are compound and some are complex. Make compound-complex sentences of them by adding to the compound sentences one or more subordinate clauses, and to the complex sentences one or more principal clauses. Underline the clauses you add.

Example. Ye shall not eat of it, ye shall not touch it, because ye disobeyed my word.

1. Ye shall not eat of it, ye shall not touch it.

2. The pine trees swayed and the poplars rustled.

3. We fished where the pools are dark and deep.

4. If dreams came true, we should often be unhappy.

5. The ship that was in the storm is now in port.

6. We never know exactly when the birds leave us in the fall.

7. The day was cold and the path was steep and rugged.

8. The rain fell in torrents and the wind howled about the house.

III. Rewrite the groups of sentences below, expressing the thought more smoothly and more connectedly. After doing so, examine your sentences and see whether they are simple, compound, complex, or compound-complex.

Example. (1) *On a cold December morning we walked along the edge of a wood, and we found a half-dead squirrel on the ground.* (Compound.)

(2) *On a cold December morning, as we walked along the edge of a wood, we found a half-dead squirrel on the ground.* (Complex.)

(3) *On a cold December morning we walked along the edge of a wood, and we found a squirrel that was half-dead on the ground.* (Compound-complex.)

1. It was a cold December morning. We walked along the edge of a wood. We found a half-dead squirrel on the ground.

2. The sun had been hidden by the clouds. It now shone brightly. The mists cleared away.

3. An old clock had stood in the kitchen for fifty years. It had always kept perfect time. Suddenly it stopped.

4. Franklin was a poor boy. He became a great and wise man. He served his country with distinction.

5. Night came on. Silence brooded over hill and valley. The stars shone with a clear and steady light.

55. ELLIPTICAL SENTENCES AND CONTRACTIONS

Compare the pairs of sentences below :

I will help you *if possible*. I will help you *if it be possible*.

Thank you. I thank you.

In the first sentence of each group, you get a thought although it is not completely expressed. The second sentence in each group is expressed in complete grammatical form.

In familiar conversation especially, we are likely to make short cuts, either to save time or to add emphasis. These cuts are permissible as long as they convey clearly the thought intended, provided that they are expressed in accepted language forms and not in slang.

The omission of part of a sentence necessary to grammatical completeness is called an **ellipsis**. Sentences from which parts are omitted are called **elliptical sentences**.

An elliptical sentence is a sentence in which an omission occurs.

Sometimes, in informal writing or speech, we omit one or more letters from a word (as in *can't* used for *cannot*), or we combine parts of words (as in *I've* used for *I have*). Words so shortened are called **contractions**. In a contraction the omission of letters is shown by an apostrophe.

ORAL AND WRITTEN EXERCISES

I. Study the following sentences in which the omitted words are supplied in parentheses :

1. (I wish you) good morning.
2. What time is it? (It is) half past twelve (o'clock).
3. Lincoln's birthday comes on the twelfth of February; Washington's (comes) on the twenty-second (of February).
4. Do you swear to speak the truth, the whole truth, and nothing but the truth? I do (swear to speak the truth, the whole truth, and nothing but the truth).
5. Why (is) this great throng of people (here)?
6. You are older than I (am old).
7. I have never seen an Indian but my grandfather has (seen an Indian).
8. (Will you) Please let me go.

9. This is the place (that) I visited some years ago.
10. The lazy boy put off doing the work as long as (it was) possible (to put it off).
11. Some of us love summer; others (love) winter.
12. I like you more than he (likes you).
13. When (he was) reading he was completely absorbed.
14. The ghost vanished, though no one knew where (it had gone).

II. Supply the parts omitted in the following sentences :

1. The child is only seven.
2. The train leaves at six.
3. I am as tall as you.
4. The sun gives light by day; the moon, by night.
5. He likes you more than me.
6. He can help you more than I.
7. An airship is more exciting than an automobile.
8. What next?
9. Good afternoon.
10. May I go? Yes.
11. Can he swim the river? Impossible!
12. Pride goeth before destruction; and a haughty spirit, before a fall.
13. Come as soon as possible.
14. He promised he would go.

III. Give the word or words from which the following contractions are made :

I'd	o'er	I'm
ne'er	'tis	there's
we're	it's	aren't

IV. Write contractions for the following words :

you will	is not	do not
that is	are not	does not
will not	shall not	she would

56. THE ELEMENTS OF A SENTENCE

The following outline will help you to fix in your mind the various elements of a sentence :

Sentence	Complete Subject	Simple Subject	Word Phrase Clause
		Modifiers	Adjective, adjective phrase, or adjective clause Possessive noun or pronoun Appositive
	Complete Predicate	Simple Predicate	Transitive verb Intransitive verb (a) Complete verb (b) Copulative verb
		Complements	Direct Object Predicate Nominative Predicate Adjective Objective Complement
			Word Phrase Clause
	Independent Elements	Modifiers	Adjective, adjective phrase, or adjective clause Adverb, adverbial phrase, or adverbial clause Possessive noun or pronoun Appositive Indirect Object
			Interjections Nominative of Address Nominative of Exclamation Parenthetical Expressions Yes and No Expletive <i>There</i>

ORAL EXERCISES

I. Study the outline on the opposite page very carefully, being sure that you understand every term used.

II. Illustrate by a sentence of your own each element mentioned in the outline. For example:

A phrase as a modifier of the simple subject: Those hills *in the distance* are the Catskills.

A clause used as a direct object: I hope *that he will succeed*.

57. SUMMARY OF SENTENCES

I. According to meaning sentences are classified as:

1. **Declarative** (page 45).

Autumn days are clear and bright.

2. **Interrogative** (page 45).

Where do the swallows go in winter?

3. **Exclamatory** (page 45).

How beautiful the snow is!

4. **Imperative** (page 45).

Come to me.

II. According to form sentences are classified as:

1. **Simple** (page 106).

The bright sun went down.

2. **Compound** (page 107).

The bright sun went down, and the stars came out.

3. **Complex** (page 111).

The sun, which had been bright, went down.

4. **Compound-complex** (page 121).

The sun, which had been bright, went down, and the stars came out.

III. The clause of a sentence may be:

1. **Coördinate** (page 107).

The wind blew and the floods came.

2. **Principal** (page 111).

This is the house that Jack built.

3. **Subordinate** (page 111). Subordinate clauses may be:(a) **Adjective** (page 113).

This is the house that Jack built.

(b) **Adverbial** (page 113).

Come when you are called.

(c) **Substantive** (page 113).

I know that he is happy.

ORAL EXERCISES

I. Tell whether the following sentences are simple, compound, complex, or compound-complex. Point out all coördinate and all subordinate clauses.

1. To a little mind nothing is great; to a great mind nothing is little.

2. If pride leads the van, beggary brings up the rear.

3. Give neither counsel nor salt till you are asked for it.

✓ 4. Every man has within himself a continent of undiscovered country.

✓ 5. Quarrels would not last long if the fault were only on one side.

6. Rivers are highways that move on and bear us whither we wish to go.

7. The loss which is unknown is no loss at all.

8. They were born poor, they lived poor, and they died poor.

9. What you have to say I will with patience hear.

10. A book's a book although there's nothing in it.

✓ 11. He who waits to do a great deal of good at once will never do anything.

12. He who lives well, lives long; for this age of ours should not be numbered by years, days, and hours.

13. Little by little, but surely and steadily on the whole, was brought home to the young boy, for the first time, the meaning of life.

14. If you have come through your hard experiences with angry and hateful thoughts toward your fellow men, you are deserving of pity; if you have come through with peace and loving kindness, you are a better man than any of us.

II. Analyze the sentences below. If any are elliptical, or contain contractions, supply the omitted words or letters before you begin your analysis.

1. People do not lack strength; they lack will.
2. Since thou art not sure of a minute, throw not away an hour.
3. He who sows courtesy reaps friendship, and he who plants kindness gathers love.
- ✓ 4. The air, the earth, the water, teem with delightful existence.
5. Master, go on. I'll follow thee to the last gasp.
6. Seest thou a man diligent in business? He shall stand before kings; he shall not stand before mean men.
7. Think well before you begin; when you have carefully considered, then act promptly.
8. The sun shall not smite thee by day nor the moon by night.
- ✓ 9. The richest man, the noblest and the most powerful, is no more splendid than a simple gentleman.
10. Many talents are wasted, many enthusiasms turned to smoke, many lives spoiled for want of a little patience and endurance.
11. If the crowns of all the kingdoms of Europe were laid at my feet in exchange for my books and my love of reading, I would spurn them all.
12. The wealth of a nation cannot be summed up in dollars and cents. It lies in the cleanness of blood, the vigor of brain, and the soundness of character of its sons and daughters.
13. Reading maketh a full man, conference a ready man, and writing an exact man.
14. Train up a child in the way he should go; and when he is old he will not depart from it.
15. They shall beat their swords into plowshares and their spears into pruning hooks.

CLASSIFICATION, INFLECTION, AND RELATIONS OF PARTS OF SPEECH

58. CLASSES OF NOUNS

You have now learned many things about sentences. You know that sentences are classified according to meaning as declarative, interrogative, imperative, or exclamatory, and according to grammatical structure as simple, compound, or complex. You know also that the parts of a sentence are the subject, the verb, the complements, and the various modifiers of each.

You have learned, too, that the words of which sentences are composed are divided according to the work they do in the sentence into eight different classes called **parts of speech**; namely, nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections. You are now ready to study in more detail the various uses and forms of the parts of speech, beginning with the noun. You already know what a noun is, and that all nouns are divided into two classes, — **common nouns** and **proper nouns**. (Page 9.)

Select the nouns in the paragraph below and distinguish between the common and the proper nouns:

And now the army began to gather in Boston. Tall, lanky, awkward fellows came in squads and companies and regiments,

dressed in their homespun clothes and blue yarn stockings. They came from the cornfields, from the clearing in the forest, from the blacksmith's forge, from the carpenter's workshop, and from the shoemaker's bench. A trained officer of Europe would have laughed at them till his sides ached.

— HAWTHORNE.

Collective Nouns.— Notice the nouns *army*, *squads*, *companies*, and *regiments*. These words differ from the other common nouns in the selection in that each names a group or **collection** of persons. An *army* is a collection of men, so is a *squad*, a *company*, and a *regiment*. A *fleet* is a group or collection of vessels; a *herd* is a group or collection of cattle. Nouns of this kind that name a group or collection of persons or things are called **collective nouns**.

A collective noun is the name of a group of persons or things considered as one whole.

ORAL EXERCISE

Give a collective noun or a group name that might be used to designate each of the following:

- | | |
|---|---|
| 1. A number of sheep. | 7. Sailors on a ship. |
| 2. A number of people. | 8. A group of musicians. |
| 3. People of one household. | 9. A group of school children. |
| 4. People who have the same political belief. | 10. A number of birds. |
| 5. People under one government. | 11. A number of fish. |
| 6. A group of ball players. | 12. A number of men associated in a business. |

Abstract Nouns.— Nouns do not always name things that we can recognize with our five senses. Notice the italicized nouns in the selection below:

We associate different qualities with different animals. We speak of the *patience* of the ox, the *strength* of the horse, the *fidelity* of the dog, the *slyness* of the fox, and the *timidity* of the deer.

These nouns name qualities or characteristics and are called **abstract nouns**. In the sentence, *Goodness is an investment that never fails*, *goodness* is the name of a quality; therefore it is an abstract noun. Such words as *freedom*, *faith*, *patriotism* are the names of qualities or ideas; therefore they are all abstract nouns.

An abstract noun is the name of a quality or a general idea considered apart from any person or thing.

As the adjective is the part of speech that shows quality, many abstract nouns are formed from adjectives. For instance, from the adjective *true*, is formed the abstract noun *truth*; from *good*, *goodness*; from *pure*, *purity*. You will find that many abstract nouns end in *ness* and *ty*.

Abstract nouns are formed also from verbs and from other nouns. For instance, from the verbs *speak* and *believe* are formed the abstract nouns *speech* and *belief*; from the nouns *slave* and *boy*, the abstract nouns *slavery* and *boyhood*.

ORAL AND WRITTEN EXERCISES

I. Form abstract nouns from the following adjectives and write each noun in a short sentence :

lazy	honest	free	wise
good	cruel	sorry	just
careless	sincere	angry	silent
weary	severe	long	wide

II. Form abstract nouns from the following verbs and nouns, and use each abstract noun in a written sentence of your own :

<i>Verbs</i>		<i>Nouns</i>	
relieve	think	man	thief
prove	protect	child	president
instruct	invent	friend	agent
grow	choose	hero	infant

III. Select the collective and the abstract nouns in the following sentences :

1. And now abideth faith, hope, and charity, these three; but the greatest of these is charity.
2. Congress meets in Washington.
3. Pity is akin to love.
4. The shepherds watched their flocks by night.
5. The jury found the prisoner guilty.
6. Temper justice with mercy.
7. Give me neither poverty nor riches.
8. The life-saving crew showed great heroism.
9. Wisdom is better than strength.
10. The nation rejoiced when the victorious army returned.
11. Washington made his escape in the silence and darkness of the night.
12. An Indian tribe was divided into clans. Each clan had its own sachem and the tribe was governed by a council of these sachems.

59. INFLECTION

In your earliest study of language you learned that words undergo certain changes in form to show changes in use or meaning. You learned, for instance, that a singular noun adds an apostrophe and an *s* when it is used to show possession (*man* — *man's*) and you learned also that a noun has one form when it is used in the singular and another form when it is used in the plural (*man* — *men*).

There are other changes in the form of words to which

your attention has not yet been called. Notice the italicized words in the following sentences :

<i>He</i> is studying.	I will call <i>him</i> .
She <i>knows</i> her lesson.	She <i>knew</i> her lesson.
The day is <i>warm</i> .	Yesterday was <i>warmer</i> .

In the first two sentences, *he* and *him* evidently refer to the same person, but in the first sentence, the pronoun that designates this person is the subject of the sentence and *he* is used. In the second sentence, the pronoun *him* is the object of the verb phrase *will call*. In other words, the pronoun changes its form to show whether it is used as a subject or an object.

In the next pair of sentences, the verb *knows*, which expresses present time, is changed to *knew* to express past time ; and in the last pair, the adjective *warm* is changed to *warmer* to express a greater degree. Such changes in the forms of words are called **inflections**.

Inflection is a change in the form of a word to indicate some change in its meaning or use.

The inflection of a substantive is called its **declension** ; that of a verb, its **conjugation** ; that of an adjective or an adverb, its **comparison**.

Substantives may be inflected to show **gender**. That is, they may take different forms to show whether the persons or things which they name or designate are of the male sex, like *hero*, and *he* ; or of the female sex, like *heroine*, and *she* ; or of neither male nor female sex, like *lesson*, *book*, *it*.

Substantives may be inflected to show **number**. That is, they may take different forms to show whether they refer to one or to more than one person or thing.

Substantives may be inflected to show **case**. That is, their form may be changed to show their grammatical relation to some other word or words in the sentence.

Pronouns may be inflected to show **person**. That is, their form may be changed to show whether they refer to the person speaking, the person spoken to, or the person spoken of.

Verbs, as you will see later, have more inflections than any other part of speech.

The English language is less inflected than any other language. Latin and Greek, and French and German express shades of meaning and denote relations between words largely by means of inflection.

60. GENDER

uncle	table	lioness	father	mother
her	aunt	him	brother	it
river	he	book	she	stone

From the substantives above, select those which denote males and those which denote females. Which denote neither males nor females?

A substantive that indicates a male being, as, *uncle*, *he*, is of the **masculine gender**.

A substantive that indicates a female being, as, *aunt*, *she*, is of the **feminine gender**.

A substantive that indicates a thing that is neither male nor female, as, *table*, *it*, is of the **neuter gender**.

Gender is the property of a substantive that distinguishes sex.

There are many nouns that are either masculine or feminine, such as *cousin*, *parent*, *friend*, *teacher*, *pupil*,

child. When such nouns are used, there is often some other word in the sentence that indicates whether the writer or the speaker is thinking of a masculine or a feminine being.

My friend finished his book.

My friend invited me to her party.

My friend will visit me soon.

What word in the first sentence indicates that the writer was thinking of a boy? What word in the second sentence tells the gender of *friend*? Does the third sentence indicate whether a boy or a girl is referred to?

When the gender of a noun is not indicated either by its form or by any other word in the sentence, state that it may be either masculine or feminine.

Any idea, lifeless object, or animal may be spoken of as though it had human attributes. This is called **personification**.

Personified nouns become either masculine or feminine according to the sex of the person they assume to be. In *The old Earth woke from her winter sleep*, the earth is represented as a woman; therefore *Earth* is of the feminine gender.

ORAL EXERCISE

What things are personified in the following sentences? Give the gender of each personified noun.

1. Hope has never lost her youth.
2. Time has his work to do and we have ours.
3. Toil is the father of time.
4. Take Joy home and make a place in thy heart for her.
5. Morn on the mountain, like a summer bird,
Lifts up her purple wing.

WAYS OF DENOTING GENDER

<i>Masculine</i>	<i>Feminine</i>
father	mother
Mr. Browning	Mrs. Browning
lion	lioness

Notice the three pairs of words above. How is the distinction between the masculine and the feminine gender shown in the first pair? in the second? in the third?

The gender of nouns is indicated:

1. By the use of **different words**; as, *father* and *mother*; *husband* and *wife*; *king* and *queen*.
2. By the use of a **prefix**; as, *Mr. Browning*, *Mrs. Browning*; *man servant*, *maid servant*.
3. By the use of different **endings**; as, *lion*, *lioness*, *hero*, *heroine*; *beau*, *belle*.

NOTE. — Although the nouns *actor*, *author*, and *poet* have feminine forms, *actress*, *authoress*, and *poetess*, the masculine forms may be used for women as well as for men.

ORAL AND WRITTEN EXERCISES

I. State whether the following nouns are masculine or feminine. If masculine, give the corresponding feminine form. If feminine, give the corresponding masculine form. Which may be either masculine or feminine? Tell by which of the three ways the distinction in gender is shown.

nephew	brother-in-law	goose	Pauline
heroine	mare	son	teacher
woman	emperor	hen	widow
buck	sister	bull	waiter
master	parent	lad	shepherd
girl	tiger	prince	hostess

II. Select all the nouns and the pronouns in the following anecdote, arranging them in three columns according to their gender, — masculine, feminine, or neuter:

GRACE DARLING

During a terrible storm at sea, a ship was driven on the rocks off the coast of the Farne Islands and battered to pieces. When daylight came, the old lighthouse keeper and his daughter made out the forms of a number of half-drowned men clinging to the wreck.

"We must try to save them, father," said the girl.

"It is of no use, Grace," said her father. "We could never reach them."

"But, father, we cannot stay here and see them die. We must at least try to save them."

In a few minutes they were ready. Grace pulled one oar and her father the other. It was hard rowing, and, with only the strength of an old man and a young girl to battle with the waves, their task seemed hopeless. But they finally reached the doomed vessel and drew the nine half-dead sailors safely into the lifeboat.

III. Tell the gender of all the nouns and the pronouns in a paragraph chosen from a book you have recently read.

WHY THE KNOWLEDGE OF GENDER IS USEFUL

It is important to know the gender of a noun because it determines the correct use of the pronouns, *he*, *she*, and *it*. Their various forms arranged according to gender are:

Masculine — he, his, him.

Feminine — she, hers, her.

Neuter — it, its.

A pronoun must agree with its antecedent in gender.

The Indian *warrior* did not fight openly but stole unawares upon *his* enemy.

The *squaw* not only did the cooking and sewing but *she* plowed the ground and raised the crops.

The birch-bark *canoe* is a graceful craft and is so light that a man can easily carry *it*.

(1) When the antecedent of a pronoun is a noun that may be either masculine or feminine, such as *friend*, *cousin*, *beast*, and there is nothing to indicate which is meant, it is customary to use a pronoun of the masculine gender.

Every *person* has *his* faults.

The wild *beast* from *his* cavern sprang.

(2) In speaking of *animals* (when sex is not being considered), the general tendency is to use a masculine pronoun when referring to large animals, and a neuter pronoun when referring to small animals.

When attacked, the grizzly bear will charge *his* enemies with great ferocity.

The mink is a little creature. *It* prefers to live along the banks of streams.

If, however, we think of the animal as possessing feminine qualities, such as gentleness, beauty, grace, we use a feminine form of the pronoun, regardless of sex.

The night-sparrow trills *her* song.

(3) A neuter pronoun is frequently used in referring to a small child, as in the old proverb :

A child must creep before *it* can run.

WRITTEN EXERCISE

Write sentences of your own in each of which you use a pronoun and one of the following nouns as its antecedent :

Be careful to make your pronoun agree with its antecedent in gender.

ship (personified, fem.)	niece	squirrel
sun (personified, mas.)	nephew	elephant
Cinderella	teacher	cousin
baby	book	prince

61. PERSON

Notice the following sentences :

I, Brutus, give this command.

Brutus, did *you* give this command ?

Brutus gave this command.

He gave this command.

In the first sentence, *Brutus* and *I* represent the person *speaking* and are said to be in the *first person*. In the second sentence, *Brutus* and *you* indicate the person *spoken to* and are said to be in the *second person*. *Brutus* and *He* in the third and fourth sentences, respectively, represent the *person spoken of* and are said to be in the *third person*.

The **person of a noun** is shown by its use in the sentence, not by any change in form. A noun is usually in the **third person**. It is in the **first person** when it is in apposition with a pronoun of the first person. It is in the **second person** (1) when it is in apposition with a pronoun of the second person ; (2) when it is a term of address.

Person is the property of substantives that shows whether the person speaking (first person), the person spoken to (second person), or the person or thing spoken of (third person) is meant.

ORAL AND WRITTEN EXERCISES

I. Tell the person of the italicized words :

1. *Woodman*, spare that *tree*.
2. *I*, your *friend*, implore *you* to be merciful.
3. Come to me, O ye *children*.
4. *Britannia* needs no *bulwarks*.
5. *Judge* of nations, spare us yet.
6. The *tumult* and the *shouting* dies.
7. "Give us a *song*," the *soldiers* cried.
8. *We*, the *people* of the United States, do ordain and establish this *Constitution* for the United States of America.
9. *You*, the *voters*, are responsible for this *law*.
10. O *Captain!* my *Captain!* rise up and hear the bells.

II. Write three sentences containing nouns in the first, second, and third person.

62. NUMBER

You already know what is meant by the terms *singular* and *plural*. You know that such words as *man*, *child*, and *book* are singular forms, and that *men*, *children*, and *books* are plural forms of the same words.

A substantive that denotes only a single person, place, or thing is said to be in the **singular number**. A substantive that denotes more than one person, place, or thing is said to be in the **plural number**.

Number is the property of a substantive that denotes one or more than one.

The singular number of a substantive denotes a single person or thing.

The plural number of a substantive denotes two or more persons or things.

REGULAR RULE FOR THE FORMATION OF THE PLURAL

Most nouns form the plural by adding *s* or *es* to the singular. This is called the *regular* rule for the formation of the plural.

girl — girls

fox — foxes

glass — glasses

rule — rules

wish — wishes

watch — watches

NOTES. — 1. When the singular ends with a sound that cannot be pronounced easily with *s*, such as *s*, *x*, *z*, *sh*, *ch*, the plural is formed by adding *es*, thus giving another syllable.

2. The letters *a*, *e*, *i*, *o*, *u* (and sometimes *y* and *w*) are called **vowels**. All the other letters are called **consonants**.

(a) Many nouns ending in *o* preceded by a consonant form the plural by adding *es* to the singular, without adding a syllable.

hero — heroes

negro — negroes

tornado — tornadoes

echo — echoes

buffalo — buffaloes

volcano — volcanoes

motto — mottoes

tomato — tomatoes

mulatto — mulattoes

cargo — cargoes

potato — potatoes

mosquito — mosquitoes

(b) Some nouns ending in *o* preceded by a consonant, and all nouns ending in *o* preceded by a vowel, form the plural by adding only *s* to the singular.

solo — solos

piano — pianos

zero — zeros

alto — altos

cameo — cameos

folio — folios

trio — trios

domino — dominos

ratio — ratios

halo — halos

chromo — chromos

canto — cantos

WRITTEN EXERCISE

Write the plural number of each of the following nouns. Consult a dictionary, if necessary.

ranch

shoe

topaz

brush

veto

contralto

gas

floor

church

grotto

studio

soprano

box

arch

stamp

lasso

banjo

memento

EXCEPTIONS TO THE REGULAR RULE FOR THE FORMATION OF THE PLURAL

1. Nouns ending in *y* preceded by a consonant change *y* to *i* and add *es* to form the plural.

baby—babies duty—duties lily—lilies

NOTE. — Nouns ending in *y* preceded by a vowel form their plurals regularly by adding *s*; as, *boy, boys; key, keys*.

2. Fifteen nouns ending in *f* or *fe* change the *f* to *v*, and add *s* or *es* to form the plural; as, *half, halves; life, lives*.

These fifteen nouns are :

calf	elf	shelf	beef	sheaf	knife	wife	wharf
half	self	loaf	leaf	thief	life	wolf	

Write the plural of each of these nouns.

NOTE. — Other nouns ending in *f* or *fe* form the plural regularly by adding *s*; as, *reef, reefs; safe, safes*.

3. Several nouns form the plural by using the Early English ending *en*.

ox—oxen	brother—brethren
child—children	(also brothers)

4. Some nouns form the plural by changing the vowel or vowels in the word itself.

man—men	tooth—teeth	mouse—mice
foot—feet	goose—geese	woman—women

5. Some nouns have the same form in the singular and the plural.

sheep	deer	salmon	trout.
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6. Some nouns are used only in the plural.

trousers	wages	scissors	suspenders	billiards
annals	proceeds	ashes	premises	tongs

7. Some nouns are plural in form, but singular in meaning and use.

news	mathematics	athletics	politics	measles
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8. Some nouns are seldom or never used in the plural.

gold	goodness	patience	wood	iron
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A noun formed by uniting two or more words is called a **compound noun**.

9. Compound nouns usually pluralize the principal word; sometimes they pluralize the last word only; and sometimes, both words.

newsboy — newsboys	Englishman — Englishmen
manservant — menservants	father-in-law — fathers-in-law

10. In compound words ending in *ful* the *s* is added to the last syllable.

handfuls	cupfuls	spoonfuls
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NOTE. — When we wish to indicate that more than one hand, cup, or spoon is filled, we use the separate words *hands full*, *cups full*, etc.

11. Figures, letters, signs, etc., form their plurals by adding *'s*.

Mind your *p's* and *q's*. Cancel the *9's*. Do not omit your *+*'s and your *-*'s.

12. Many nouns taken without change from foreign languages retain their native plural forms. The most common are:

phenomenon — phenomena

appendix — appendices

alumnus — alumni

crisis — crises

alumna (fem.) — alumnae

gymnasium — gymnasia

NOTE. — *Appendix* has also the more common plural *appendixes* ; and *gymnasium* the plural *gymnasiums*.

13. Some nouns have two plurals with slightly different meanings.

penny — pennies, pence

brother — brothers, brethren

14. In the case of names used with the title *Mr.*, *Miss*, or *Master*, either the title or the name may be pluralized. As the title *Mrs.* cannot be pluralized, the *s* in this case must be added to the name.

Mr. Burt — The Messrs. Burt or The two Mr. Burts

Miss Burt — The Misses Burt or The two Miss Burts

Master Burt — The Masters Burt or The two Master Burts

Mrs. Burt — The Mrs. Burts

WRITTEN EXERCISES

I. Write original sentences using the plural forms of:

knife

wife

story

wolf

Roman

brother-in-law

woman

deer

mouse

spoonful

penny

fisherman

gulf

loaf

thief

fairly

enemy

roof

leaf

daisy

II. Write the plural, if any, of each given singular, and the singular, if any, of each plural:

scissors

politics

son-in-law

trousers

teeth

pence

Frenchman

trout

children

wife

sheep

geese

company

women

halves

cupful

III. Rewrite a paragraph chosen from your reader, changing all the nouns in the singular to their plural forms.

63. CASE

The *robin* comes in the early spring.

I saw a *robin* yesterday.

I gave the *robin* a crumb of bread.

The *robin's* song is clear and sweet.

In the first sentence above, the word *robin* is the subject ; in the second, it is the direct object ; in the third, the indirect object ; in the fourth, *robin's* denotes the possessor of the song.

These examples illustrate the three uses of a substantive in a sentence ; that is, they show the three relations that a substantive may have to the rest of the sentence, as subject, object, or possessor. These relations or uses we call the **cases** of the substantive.

Case is the property of a substantive that indicates its relation to some other word or words in the sentence.

The following names have been given to these relations :

1. When a substantive is used as the subject, or as the predicate nominative, it is said to be in the **nominative case**.

2. When a substantive is used as the direct object of a verb, as the indirect object, as the object of a preposition, or as an objective complement it is said to be in the **objective case**.

3. When a substantive is used to show possession, or some similar relation, it is said to be in the **possessive case**.

Notice, however, that the form of the noun *robin* is the same in the first three examples, that is, for the nominative and objective cases, but that there is a special form, *robin's*, to indicate the possessive case. In the first three examples,

it is not the **form** of the noun *robin* that shows its relation to the rest of the sentence, but its **use**. In the fourth example, the special form *robin's* shows how the noun is used.

The orderly arrangement of the case forms of a substantive for both singular and plural numbers is called its **declension**.

<i>Case</i>	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
NOMINATIVE	robin	robins	woman	women
POSSESSIVE	robin's	robins'	woman's	women's
OBJECTIVE	robin	robins	woman	women

ORAL AND WRITTEN EXERCISES

I. Select the nouns in the following sentences. Tell in each instance how the noun is used,—as subject, as direct object, to denote possession, etc. Then name its case.

Example. God made the country.

God is a noun. It is the subject of the verb *made*; therefore it is in the nominative case. *Country* is a noun. It is the direct object of the verb *made*; therefore it is in the objective case.

1. Fields have eyes and woods have ears.
2. Freedom's sun shines o'er us.
3. Do your enemy a kindness.
4. A crooked stick will cast a crooked shadow.
5. Diligence will bring a man good luck.
6. Necessity is the mother of invention.
7. Dr. Alexander Graham Bell sent the first message by telephone from New York to San Francisco.
8. Make hay while the sun shines.
9. We should see other people's good qualities.
10. A good workman has good tools.
11. Washington rendered the colonies a great service.
12. Tennyson is a very popular poet.
13. The directors appointed him secretary.

II. Write the declension of the following nouns:

man

child

year

daisy

III. Write two sentences illustrating the use of each of the three cases.

64. USES OF THE NOMINATIVE CASE¹

The principal uses of the nominative case are given below. You are already familiar with these uses. What you must do now is to accustom yourself to saying that when substantives are so used they are in the **nominative case**.

1. Subject of a verb.

Lightning struck the old elm.

It is now shattered and torn.

2. Predicate nominative.

Washington was the *father* of his country.

3. Nominative of address.

Woodman, spare that tree!

The nominative of address has no grammatical relation to the predicate verb, and is generally separated from the rest of the sentence by a comma.

4. Nominative of exclamation.

Poor *fellow*! What can he do?

In such a sentence, the noun *fellow* expresses strong feeling or emotion, and has no grammatical relation to the rest of the sentence.

¹The use of the nominative case in the construction called the *nominative absolute* is treated on page 254.

5. Nominative of apposition.

An appositive is a modifier and is in the same case as the substantive it limits. Therefore any substantive that is in apposition with a nominative is itself in the nominative case.

Oliver Wendell Holmes, the well-known *author*, was also a physician. (*Author* is in apposition with the subject.)

The savior of France was Joan of Arc, a poor *peasant-girl*. (*Peasant-girl* is in apposition with a predicate nominative.)

O God, our *help* in ages past, be thou our guide. (*Help* is in apposition with a nominative of address.)

65. HOW TO PARSE NOUNS

To parse a word as it appears in a sentence is to give its **classification**, its **inflection**, if it has any, and its **syntax** or relation to other words in the sentence.

To parse a noun, we should tell the following things about it:

1. Its **class**, whether common or proper. If it is abstract or collective, state this fact also.
2. Its **gender**, whether masculine, feminine, or neuter.
3. Its **person**, whether first, second, or third.
4. Its **number**, whether singular or plural.
5. Its **syntax**, or its use in the sentence.
6. Its **case**, whether nominative, possessive, or objective.

Example. *Francis Drake* was the ablest *seaman* of his day.

Francis Drake is a proper noun, masculine gender, third person, singular number. It is used as the subject of *was* and *is*, therefore, in the nominative case.

Seaman is a common noun, masculine gender, third person, singular number. It is used as a predicate nominative and *is*, therefore, in the nominative case.

ORAL AND WRITTEN EXERCISES

I. Parse the italicized nouns in the following sentences :

1. *God* is our *refuge* and *strength*.
2. The *flag* of our country! Let us cherish it with all our hearts!
3. This portal is called the *Gate of Justice*.
4. Hearken, my *lads*, to a tale of the days
 When men were mighty and bold.
5. David, *King of Israel*, wrote the Psalms.
6. Now came still *evening* on.
7. Oh *Captain!* my captain! our fearful *trip* is done.
8. We started a great camp fire, when the evening's *chill* came.
9. *May*, the sweetest *month* of all the year,
 Hath decked the earth anew.
10. *Lord* of heaven, almighty *king*, all thy *works* shall praise thee.

II. Write sentences of your own to illustrate each of the five uses of the nominative case.

66. USES OF THE OBJECTIVE CASE

You are already familiar with the following uses of substantives. Whenever a substantive is used in any of these ways, it is said to be in the objective case.

1. Direct object of a transitive verb.

The sun scatters the morning *mists*.

2. Object of a preposition.

Francis Drake sailed around the *world*.

He was a navigator of great *courage*.

A substantive that is used with a preposition to form a prepositional phrase is said to be the **object** of the preposition, and is in the objective case.

3. Objective complement.

The Spaniards called Drake "*The Dragon*."

Certain verbs that express the general idea of naming, choosing, calling, etc., require two objects, one a direct object and the other an object that completes the meaning of the predicate, which is called the **objective complement**.

An **adjective** that completes the meaning of the predicate as *light* in "Love makes labor *light*" also is called an **objective complement**.

4. Indirect object.

Night brings *man* refreshing sleep.

Winter gives the *earth* a blanket of white.

The indirect objects *man* and *earth* represent the person and the thing toward which the action of the verb is directed.

5. Appositive.

We love our country, the *land* of the free.

God gave great wisdom to Solomon, the *king*.

Just as a substantive that is in apposition with another substantive in the nominative case is itself in the nominative case, so a substantive that is in apposition with a substantive in the objective case is in the objective case. An appositive is always in the same case as the substantive it modifies.

The appositive *land* is in the objective case because it explains *country*, the direct object. *King* is in the objective case because it modifies *Solomon*, the object of the preposition *to*.

ORAL AND WRITTEN EXERCISES

I. Parse the italicized nouns in the following sentences :

1. Many noble men have laid down their *lives* for their *country*.
2. The battle of *Gettysburg* lasted long.
3. God gave *man* this *earth* whereon to dwell.
4. Stand by the *flag*, the *banner* of *freedom*.
5. I hear the trailing *garments* of the *Night*.

6. The Swiss hailed *Tell* the *liberator* of his country.
7. Build *me* a goodly *vessel*.
8. The English call the *rose* their national *flower*.
9. The clouds bring the *fields* refreshing *showers*.
10. The soldiers lay in the *trenches*.
11. What party elected *Jefferson* president ?
12. The loss of his *fortune* made him industrious.

II. Write a sentence of your own to illustrate each of the five uses of the objective case.

67. ADVERBIAL OBJECTIVE

In addition to the uses of the objective case which have been reviewed above, there is another use which has not been considered.

Notice the italicized words in these sentences :

1. I walked a *mile* then I rested an *hour*.
2. The impatient boy disliked to wait a *minute*, though he often kept others waiting a long *time*.
3. Turn your chair this *way* and you will get a better view.
4. The ocean is many *fathoms* deep.
5. You are nearly fifteen *years* old.
6. We departed a *day* later.
7. I arrived an *hour* after lunch.

These words are evidently nouns, because they name distance, time, direction, amount, etc. Notice, however, that their use in the sentence is also like that of an adverb. *Mile* shows *how far*; *hour*, *minute*, *time* tell *how long*; *way* tells *where*; *fathoms*, *years*, and *day* show *how much*. Nouns used in this way are in the objective case, and because they are also used like adverbs they are called **adverbial objectives**.

An adverbial objective is a noun used as an adverbial modifier.

An adverbial objective may modify a verb, as in the first sentence above, "*walked* a mile"; an adjective, as in the fifth sentence, "*years old*"; an adverb, as in the sixth, "*day later*"; a preposition, as in the seventh sentence, "*hour after* lunch."

ORAL EXERCISE

In the following sentences, select the nouns used as adverbial objectives and tell what each modifies:

1. We shall go to the country next week.
2. We hope to remain a month.
3. The train was an hour late.
4. I am five feet six inches tall.
5. The child cannot walk a step.
6. An English pound is worth five dollars.
7. The lake is many miles wide at this point.
8. As it rained in the morning, we went the next afternoon.
9. The troops arrived an hour ago.
10. The mine extends a great distance under the surface of the earth.

68. USES OF THE POSSESSIVE CASE

The possessive case is used to limit the meaning of a substantive by showing possession or general relation.

1. Possession.

Mount Vernon was *Washington's* home.

In this sentence, the word *Washington's* limits the noun *home* by showing who was the possessor or owner of the home. It is, therefore, in the possessive case.

2. Relation.

The possessive case, however, does not always express the idea of literal ownership, but may express the notion of *relation to* some other substantive. For example :

An *hour's* walk is long enough.

Arnold's treason is a sad story.

The *war's* disasters are appalling.

FORMS OF THE POSSESSIVE CASE

You have learned the general uses and forms of the possessive case in your study of possessive modifiers. (Pages 54-56.)

The possessive singular of nouns is regularly formed by adding an apostrophe and *s* ('s) to the nominative form of the singular.

The possessive plural is formed by adding an apostrophe and *s* ('s) to the nominative form of the plural, provided that form does not end in *s*; as, *men's*, *children's*. If the plural form ends in *s*, the apostrophe only is added; as, *girls'*, *birds'*.

<i>Singular</i>		<i>Plural</i>	
<i>Nominative Case</i>	<i>Possessive Case</i>	<i>Nominative Case</i>	<i>Possessive Case</i>
bird	bird's	birds	birds'
wife	wife's	wives	wives'
lady	lady's	ladies	ladies'
man	man's	men	men's
sheep	sheep's	sheep	sheep's
deer	deer's	deer	deer's

Notice the following special rules for the formation of the possessive case :

1. A **compound word** forms its possessive case by making the necessary change at the end of the word ; as, the

attorney-general's office; my *sister-in-law's* house; the *King of England's* yacht.

2. When two or more nouns denote **joint ownership**, such as a firm name, the sign of the possessive is added to the last word only; as, *Lord and Taylor's* store; *Smith and Company's* office.

3. When, however, two or more nouns **are** used together, but denote separate ownership, the sign of the possessive is added to each noun; as, *Wordsworth's and Browning's* poems.

4. In speaking of persons, we sometimes use a **double possessive** form, that is, the *of* phrase and the regular possessive sign. For example, *She was a friend of my mother's*.

5. The *s* is sometimes omitted in the possessive singular to avoid a succession of hissing sounds, but the apostrophe is retained; as, *for goodness' sake*, *for conscience' sake*, *Xerxes' successor*.

You are familiar with the fact that the relation expressed by the possessive case is also often expressed by the preposition *of* and the objective case. In fact, there are many sentences where the *of* phrase should be used instead of the possessive form. As a rule, although there are many exceptions, the possessive case of nouns naming things should be avoided, the *of* phrase being used instead. For example, *the windows of the house* instead of *the house's windows*; *the beauty of the flower* instead of *the flower's beauty*; *the author of this book* instead of *this book's author*.

Expressions that are awkward by reason of the repetition of the possessive case may be avoided by the use of the *of* phrase; as, *Louisa Alcott was the daughter of Longfellow's*

friend instead of *Longfellow's friend's daughter*. It would, of course, be equally awkward to use nothing but *of* phrases in the last example; as, *the daughter of the friend of Longfellow*.

ORAL AND WRITTEN EXERCISES

I. Explain why the apostrophe is used in the following sentences.

- ✓ 1. Poe's and Longfellow's poems are widely read.
2. Children tell their fortunes by the daisy's petals.
3. Have you read many of Dickens's novels?
4. The housewives spun, wove, and made all the family clothing, — the men's and boys' as well as the women's and girls'.
- ✓ 5. The cattle on a thousand hills are the Lord's.
6. The moon balanced her silver bow upon the mountain's brow.
7. Those last brave words of Nathan Hale's will never be forgotten.
8. The commander-in-chief's authority is supreme.
9. Within the roughest oyster's shell the purest pearl is found.

II. Change the following *of* phrases to nouns in the possessive case. Write the sentences, being careful to use the apostrophe correctly.

1. The birthdays of Washington and Lincoln come in February.
2. The sword of King Arthur was called Excalibur.
3. The Thanksgiving proclamation of the President was read.
4. The days of man are numbered.
5. The actions of men show their character.
6. We love to hear the song of the bluebird in the spring.
7. A treaty is the promise of a nation.
8. Do the work of the day heartily and cheerfully.
9. Truth is the daughter of God.
10. It is the hour when from the boughs the high note of the nightingale is heard.

III. In each of the following sentences, which is the better form, the *of* phrase or the possessive case? Change the form wherever you think it will improve the sentence.

1. One on God's side is a majority.
2. The black mantle of night covers all the earth.
3. I am a citizen of the world.
4. The only real possession of man is his character.
5. The laws of Nature are the laws of God.
6. David was Jonathan's friend.
7. David was Jonathan's father's harper.
8. The winter's snow and cold now gave place to spring's warm air and gentle breeze.
9. Moses's laws were wise and just.
10. Keep the commandments of thy father.

69. CASE OF THE APPOSITIVE

You have already learned that an appositive is in the same case as the substantive which it modifies. For example :

We, the *people* of the United States, do ordain and establish this Constitution. (Nominative.)

A stirring speech was made by Patrick Henry, the great *orator* of Virginia. (Objective.)

The colonists gave Samuel Adams, the Boston *patriot*, their loyal support. (Objective.)

The use of an appositive after a possessive case requires special attention.

Stratford is the poet Shakespeare's birthplace.

This is the same as saying *The birthplace of Shakespeare the poet was in Stratford*, which makes it clear that both *Shakespeare* and *poet* are in the possessive

case. The sign of the possessive case ('s), however, is added only to the appositive *Shakespeare's*.

Upon the same principle, account for the punctuation of these examples :

- (1) The poet Longfellow's house is in Cambridge.
- (2) We visited the author Irving's home.

70. REVIEW OF CASES

ORAL EXERCISE

I. Parse each italicized noun in the following selections :

1. The sober second *thought* of the *people* is seldom wrong.
2. The *President* sent *Congress* a *copy* of his *message*.
3. Up rose a *cry*, "A wreck! a *wreck*!
Pull, *mates*, and waste no breath."
4. Then out spoke brave *Horatius*,
The *Captain* of the gate.
5. Friends, *Romans*, countrymen, lend me your *ears*.
6. Right sharp and quick the bells all *night*
Rang out from Bristol Town.
7. God has made *America* the *schoolhouse* of the world.
8. Six *days* shalt thou labor and do all thy *work*.
9. Many beautiful poems were written by *Elizabeth Barrett Browning*, the *wife* of Robert Browning.
10. He was a wise and good *king*.
11. *America*! That name stands for home and for freedom.

II. Explain the case of each noun in the following selections :

1. Washington, the first President of the United States, lived at Mount Vernon, a beautiful estate on the Potomac.
2. The whole nation elected Washington President. It was right that they should offer him this mark of confidence and respect.

He had given the colonies his best efforts, although it was hard for him to fight his mother country, which he had loved so many years.

3. Six days with the strong north wind
 Our sea-steeds swam the sea.

4. Sing on, sweet thrush, upon the leafless bough.

5. Scott, the great explorer, was a true hero.

6. She was a prince's child,
 I, but a viking wild.

7. O moon, have you done something wrong in heaven
 That God has hidden your face?

8. The streams of New England furnish the water power for many mills.

9. In mid-ocean we find the brave little stormy-petrel, the bird of the watery wastes.

10. Canute, king of the Danes, was a wise man.

11. The air is sweet with the breath of blossoms.

III. Parse all the nouns in the selection from Stewart Edward White on page 315.

71. CLASSES OF PRONOUNS—PERSONAL PRONOUNS

Though all pronouns take the place of nouns, they do this work in a variety of ways. Notice the italicized pronouns in the following sentences :

1. *You, he, and I* must go. 3. The boy *who* was lost is found.

2. *Who* is speaking? 4. *That* is the man.

In the first sentence, the pronouns refer to the person speaking (*I*), the person spoken to (*you*) and the person spoken of (*he*). In the second sentence, the pronoun is used to ask a question. In the third, it refers back to some one. In the fourth, it points out some one. According to these different kinds of work done by pronouns, they are divided into classes which we shall now study one by one.

Notice the pronouns in the following sentences :

I bring *you* good tidings.

You have done *me* a great favor.

He gave *her* the letter.

You can see at once that *I* and *me* stand for the person speaking, that *you* stands for the person spoken to, and that *he* and *her* stand for persons spoken of. These pronouns are called **personal pronouns**.

When a pronoun refers to the person **speaking**, it is said to be in the **first person**; when it refers to the person **spoken to**, it is said to be in the **second person**; when it refers to the person or thing **spoken of**, it is said to be in the **third person**.

A **personal pronoun** is a pronoun that shows by its form whether it denotes the person speaking, the person spoken to, or the person or thing spoken of.

Select the personal pronouns in the following paragraph and tell whether they denote the speaker, the person spoken to, or the person spoken of; that is, whether they are of the first, the second, or the third person.

Of all the birds of our groves and meadows, the bobolink was the envy of my boyhood. He crossed my path in the sweetest weather when all nature called to the fields, but when I, luckless urchin, was doomed to be shut up during the livelong day in the schoolroom. He seemed to mock me and to taunt me with his happier lot. As he flew above my head, his voice, floating down to me, seemed to say, "No lessons, no tasks, no school have I! Don't you envy me?"

— WASHINGTON IRVING (*Adapted*).

As you have seen, personal pronouns change their forms to show **person**. They also change their forms to indicate gender, number, and case more than any other words in

our language. Notice in the following sentences how the pronoun changes its form to show change of case :

I am reading a new book. It is *my* book. John gave it to *me*.

These three pronouns, *I*, *my*, and *me*, all refer to the same person. In the first sentence, the pronoun is the subject of the verb phrase *am reading*, and is, therefore, in the **nominative case**; *I* is used to represent this case. In the second sentence, the pronoun shows possession and is, therefore, in the **possessive case**; *my* is used to represent this case. In the third sentence, the pronoun is the object of the preposition and is, therefore, in the **objective case**; *me* is used to represent this case. Thus you see that this personal pronoun has three different forms for the three different cases. Substitute the noun *Mary* for the pronoun in each of the sentences above, and you will see clearly how much more the personal pronoun changes its form than does the noun. In the first and third of these new sentences, the case of *Mary* can be determined only by its use in the sentence, whereas the case of the pronoun is shown by its form as well as by its use.

In the declensions that follow, you will see that personal pronouns have different forms also for the singular and the plural number, and that in the third person there are different pronouns for the masculine, the feminine, and the neuter gender.

Study these declensions very carefully :

FIRST PERSON— <i>I</i>		
	<i>Singular</i>	<i>Plural</i>
NOMINATIVE	<i>I</i>	<i>we</i>
POSSESSIVE	<i>my, mine</i>	<i>our, ours</i>
OBJECTIVE	<i>me</i>	<i>us</i>

SECOND PERSON — *you*

	<i>Singular</i>	<i>Plural</i>
NOMINATIVE	you	you
POSSESSIVE	your, yours	your, yours
OBJECTIVE	you	you

THIRD PERSON — *he, she, it.*

	<i>Masculine</i>	<i>Singular Feminine</i>	<i>Neuter</i>	<i>Plural All Genders</i>
NOMINATIVE	he	she	it	they
POSSESSIVE	his	her, hers	its	their, theirs
OBJECTIVE	him	her	it	them

The forms of the second person, *thou, thy, thine, thee*, and *ye*, are seldom used in ordinary speech. They are found, however, in the Bible and frequently in poetry.

Notice that no apostrophe is used in the possessive case of the personal pronouns *hers, his, its, yours, theirs*.

Compare the personal pronoun in this respect with the possessive case of the noun.

The *year's* end draws near.
Its end draws near.

Notice also that several of the pronouns have two forms in the possessive case. Of these *my, our, your, her, its* and *their* are always followed by the noun they modify. *Mine, ours, yours, hers*, and *theirs* are not followed by nouns. *His* is used both with and without the noun.

This is *your* pen.
My book is here.
His ball is lost.
Her purse is lost.

The pen is *yours*.
 The book is *mine*.
 The ball is *his*.
 This purse is *hers*.

CASE USES OF PERSONAL PRONOUNS

As personal pronouns are simply words used instead of nouns, their cases have in general the same case uses as do nouns. For example:

Nominative Case	{	1. As subject . <i>She</i> is coming.
		2. As predicate nominative . It is <i>she</i> .
		3. As nominative of direct address . O <i>Thou</i> who driest the mourner's tears, hearken unto me.
Possessive Case.		To denote ownership. He is <i>my</i> friend.
Objective Case	{	1. As direct object . They see <i>us</i> .
		2. As indirect object . John gave <i>her</i> his seat.
		3. As object of a preposition . She asked for <i>him</i> and <i>me</i> .

ORAL AND WRITTEN EXERCISES

I. Tell the person, the gender, the number, and the case of each personal pronoun in the following sentences. Give the reason for the case of each.

Many pronouns, such as *we* in the first sentence, *you* in the second, and *us* in the third, do not show gender either by their form or by means of any other word in the sentence. In such instances, state that the pronoun may be either masculine or feminine gender.

1. We are the sheep of thy pasture.
2. You must take the will for the deed.
3. Touch us gently, Time.
4. We have long been friends; we are now enemies.
5. I am the master of my fate.
6. God grants liberty only to him who loves it.
7. Even a single hair casts its shadow.
8. Drive thy business or it will drive thee.

9. I do not own an inch of land,
But all I see is mine.
10. I am He whose coming the prophets foretold.
11. "You shall rule over us," said they.
12. The colonists refused to pay the taxes imposed on them.
13. It is I; be not afraid.
14. Fortune is a fickle jade. She knocks at a man's door, and if he answers not, she goes on her way and mayhap he sees her no more.

II. Copy these sentences, filling each blank with the proper form of one of the personal pronouns:

1. He and —— are friends.
2. You and —— may be excused.
3. Please excuse John and —— for being tardy.
4. There is no love lost between —— and ——.
5. My sister is older than ——.
6. I called you. Didn't you know it was ——?
7. Father gave my brother and —— some good advice.
8. I am sure that is ——.
9. She was more cowardly than ——.
(*was* is understood after the pronoun.)
10. He likes you better than ——.
(*he likes* is understood after *than*).

III. Write sentences, using in each a personal pronoun as directed below. Underline the pronoun.

1. First person, singular number, object of a verb.
2. Third person, singular number, masculine gender, possessive case.
3. Second person, plural number, object of a preposition.
4. Third person, singular number, feminine gender, predicate nominative.
5. First person, plural number, possessive case.
6. Second person, singular number, indirect object.
7. Third person, plural number, nominative case.
8. First person, singular number, predicate nominative.

IV. Select all the personal pronouns in the last composition you wrote and state the person, gender, number, and case of each.

72. COMPOUND PERSONAL PRONOUNS

Notice the following italicized words :

1. I *myself* will attend to the matter.
2. The queen *herself* knighted Raleigh.
3. Be honest with *yourself*.
4. We should not praise *ourselves*.

These words are called **compound personal pronouns**. They are formed by adding *self* in the singular and *selves* in the plural to certain of the simple personal pronouns. The compound personal pronouns are as follows :

	<i>Singular</i>	<i>Plural</i>
FIRST PERSON	myself	ourselves
SECOND PERSON	thyself, yourself	yourselves
THIRD PERSON	{ himself herself itself	themselves

These are the only correct forms of the compound personal pronouns. Memorize the list so that you will use only these in speaking or writing.

These compound personal pronouns, you will see from the examples above, have two distinct uses.

(1) They are used as appositives to show emphasis, as in the first and second sentences at the head of this exercise. Since they are used to intensify or strengthen a substantive, they are called **intensive pronouns**. Though in general they immediately follow the substantives they

intensify, this is not always the case. For instance, we may say *I myself saw him do it* or *I saw him do it myself*.

(2) When used alone as object of a verb or of a preposition, as in the third and fourth sentences above, they refer back to the subject of the verb. When thus used, they are called **reflexive pronouns**. *Yourself* refers to the subject *you* understood. *Ourselves* refers to the subject *we*. (See note, page 77.)

A compound personal pronoun is a pronoun formed by adding *self* or *selves* to a personal pronoun.

ORAL AND WRITTEN EXERCISES

I. In the following sentences, point out each intensive pronoun, telling with what substantive it is in apposition. Also point out each reflexive pronoun, mentioning the verb or the preposition of which it is the object, and indicating the substantive to which it refers.

1. We do not see ourselves as others see us.
2. If you wish a thing well done, do it yourself.
3. He covered himself with glory.
4. The gallant general led the charge himself.
5. I am never less alone than when by myself.
6. Napoleon himself met defeat.
7. Sinai itself trembled at the presence of God.
8. Thou shalt love thy neighbor as thyself.
9. The gods help those who help themselves.
10. Love thyself last.

II. Read the following, filling each blank with an appropriate compound personal pronoun:

1. You must help —.
2. Cinderella wanted to go to the ball —.
3. If we have health, we should think — rich.

4. The child sang softly to —.
5. The ship righted —.
6. The masts — were covered with ice.
7. We — are to blame.
8. I have promised — that I will do better.
9. The king — reviewed the troops.
10. Soldiers must teach — endurance.
11. The sun — refused to shine.

III. Write three original sentences containing intensive pronouns, and five containing reflexive pronouns.

73. AGREEMENT OF PRONOUNS WITH THEIR ANTECEDENTS

Read the following sentences carefully :

1. Men do not like to admit *their* mistakes.
2. The ship was in distress but we could not help *her*.
3. Whatever thy hand findeth to do, do *it* with all thy might.

In the first sentence, to what word does the pronoun *their* refer? To what does *her* in the second sentence refer? In the third sentence, *it* evidently refers to the clause *Whatever thy hand findeth to do*.

The noun *men* is called the **antecedent** of *their*; *ship* is the antecedent of *her*; and the clause, *whatever thy hand findeth to do* is the antecedent of *it*.

The antecedent of a pronoun is the word or the group of words to which the pronoun refers.

In the first sentence, *men*, the antecedent of *their*, is in the third person, plural number, masculine gender. The pronoun *their* which represents *men* is also in the third person, plural number; and because it refers to a noun in the mas-

culine we say it is masculine gender. In the third sentence, the clause *Whatsoever thy hand findeth to do* is regarded as in the third person, singular number, neuter gender, and the pronoun *it* which refers to the clause is also in the third person, singular number, neuter gender. Thus you see that a pronoun is in the same person, number, and gender as its antecedent.

A pronoun agrees with its antecedent in person, number, and gender.

ORAL EXERCISES

I. Explain the person, the number, and the gender of each pronoun in *italics* in the following sentences:

1. The violet lifts *its* calm blue eye.
2. Milton wrote *his* greatest poem after *he* became blind.
3. The stag at eve had drunk *his* fill.
4. A generous action is *its* own reward.
5. Coming events cast *their* shadows before.
6. Labor gathers the web of the caterpillar and weaves *it* into garments soft and beautiful.
7. The ship was still as *she* could be!
 Her sails from heaven received no motion.
8. That the earth is round was believed by Columbus. *It* is now known to every one.
9. Peace hath *her* victories no less renowned than war.
10. The alder by the river shakes out *her* powdery curls.

II. In the following sentences, supply pronouns that agree with their antecedents in person, number, and gender. Explain your choice in each case.

1. Up rose the wild old winter king and shook — beard of snow.
2. Whatever you ask of me, I will do —.

3. Every man who does wrong knows that — should suffer the penalty.

4. What a charm there is about great mountains! How the eye fixes — on — silent, everlasting peaks! How the purple haze loves to envelop — snowy summits!

5. Æsop's fables are still read, though — were written many hundred years ago.

6. The more people know about plants and flowers the more — enjoy —.

74. CORRECT USE OF PERSONAL PRONOUNS

Personal pronouns have so many different forms that it is only through much care and long practice that you can learn to use them correctly. The following suggestions together with the drill exercises will help you to do this.

1. When referring to yourself and others, courtesy requires that you put yourself last and the person to whom you are speaking first.

You and I shall go.

You, Mary, and *I* have always been good friends.

He saw *you* and *me*.

2. When joining two pronouns by a conjunction, be sure that they have the same case form.

You and I must go together.

Here the two pronouns that are joined by a conjunction are subjects; therefore the nominative case form of both the first person (*I*) and of the second person (*you*) must be used.

There has never been any trouble between *you* and *me*.

Here the two pronouns that are joined by a conjunction are objects of the preposition *between*; therefore the objec-

tive case form of the first person (*me*) and of the second person (*you*) must be used.

3. Avoid using *myself* in the place of *I*. Remember that the regular use of the compound personal pronouns is to show emphasis or to refer to the subject (as reflexives).

ORAL AND WRITTEN EXERCISES

I. Decide which of the forms given in parentheses is correct. Give your reason.

1. Were both you and (I, me) invited?
2. My sister and (I, me) were late to-day.
3. This is a secret between you and (I, me).
4. Can't you and (I, me) go to the game together?
5. The game was played by him and (I, me).
6. I am buying the book for my brother and (I, me).
7. William and (I, me, myself) sit in the same room at school.
8. Mother called my sister and (I, me, myself) into the house.
9. Father bought a new sled for Jack and (I, me, myself).
10. (He, him) and I do our work together.
11. I taught (me, myself) to swim.
12. Mother, (she, her), and (I, me) are going to the concert.
13. He sent tickets to mother, (she, her) and (I, me).
14. We forced (us, ourselves) to do the work.
15. He forced (us, ourselves) to do the work.
16. She prepared her lesson better than you or (I, me).
17. They invited Ruth, Arthur, and (I, me) to the party.
18. Between you and (I, me) there must be no enmity.
19. Who knocked? It was (I, me). It was (her, she). It was (he, him).
20. Who is calling? It is (we, us) (I, me) (them, they).
21. Who will be elected? It will be (he, him). It may be (she, her).
22. Father gave Fred and (I, me) some good advice.
23. Everybody was invited except you and (me, I).

II. Write sentences of your own in each of which you use correctly one of the following groups of words. Arrange the words of the groups in the proper order.

- | | |
|---------------------|-------------------------|
| 1. You, I, and John | 5. him and you |
| 2. me, you, and him | 6. me, her, and you |
| 3. she, you, and I | 7. them and me |
| 4. I and they | 8. his, mine, and yours |

75. INTERROGATIVE PRONOUNS

What words in these sentences show that a question is asked?

- | | |
|---------------------------|------------------------------------|
| Who comes here? | From whom does he come? |
| What does he bring? | Whom does he seek? |
| Whose horse does he ride? | Which of these roads will he take? |

The words *who*, *what*, *whose*, *whom*, *which* are evidently pronouns, and at the same time they are used to introduce interrogative sentences. They are, therefore, called **interrogative pronouns**.

An interrogative pronoun is a pronoun that is used in asking a question.

Who is used as the subject of the verb *comes*, and is, therefore, in the nominative case. *Whose* shows possession, and is in the possessive case. *Whom* in the fourth sentence is the object of the preposition *from*, and in the fifth sentence it is the direct object of the verb phrase *does seek*. *Whom* is, therefore, in the objective case. The declension of *who* is:

Singular and Plural

NOMINATIVE	who
POSSESSIVE	whose
OBJECTIVE	whom

There are no special case forms for *what* and *which*.

The uses of the interrogative pronouns *who*, *which*, and *what* are as follows:

Who is used only in speaking of persons.

Who told you?

Which is used in speaking of both persons and things. It implies that a selection from a number of persons or things will be made.

Which is the better player? *Which* is your book?

What is generally used in speaking of things.

What did you buy?

Which and *what* are often used as **interrogative adjectives**, that is, they are used *with* some noun rather than *in the place of* a noun. For example:

Which book do you wish? *What* college does she attend?

The interrogative adjective *what* (often followed by *a* or *an*) is common in exclamatory sentences. For example:

What a splendid sight that was! *What* bravery he showed!

ORAL EXERCISES

I. Select the interrogative pronouns in the following sentences, and explain the case of each. In order to understand the construction, you will often find it helpful to rearrange the sentences so that the complete subject will come first.

Example. *Whom* did you call? *You* did call *whom*.

The interrogative pronoun is *whom*.

It is a direct object and is, therefore, in the objective case.

1. What are the wild waves saying?
2. By whom was the Declaration of Independence written?
3. Whom shall I trust?
4. Who is my neighbor?
5. Which is the oldest city in the United States?
6. Whose is the happiest lot?
7. Whom seek ye?
8. Of whom shall I be afraid?
9. Who has seen the wind?
10. What does the poor man's son inherit?

II. Find five interrogative pronouns in some story you have read.

76. CORRECT USE OF *WHO* AND *WHOM*

Care must be taken to use *who* and *whom* correctly in interrogative sentences. In the sentence, *Who has seen the wind?* the interrogative pronoun is the subject of the sentence, and in *Who do you think he is?* the interrogative pronoun is a predicate nominative; therefore in these cases the nominative form *who* is used.

In the sentence, *Whom shall I trust?* the interrogative pronoun is the direct object of the verb phrase and in *Of whom shall I be afraid?* the interrogative pronoun is the object of a preposition; therefore in these cases the objective form *whom* is used.

ORAL AND WRITTEN EXERCISES

I. In the following sentences, fill the blanks correctly with *who* or *whom*. Give the reason for your decision in each case :

1. To — were you speaking?
2. — do you think I am?

3. — did you see at the party?
4. — began the quarrel?
5. By — was the work done?
6. — do you think I met to-day?
7. Don't you know for — to ask?
8. — do you think will be elected?
9. — do you think you will invite?
10. She is going to the concert; do you know with —?
11. — did you meet in the park?

II. Write interrogative sentences of your own, using :

1. *Which* and *what* as adjectives.
2. *Whom*, *which*, and *what* as objects of verbs or of prepositions.
3. *Who*, *which*, and *what* as subjects or as predicate nominatives.
4. *Whose* denoting possession.

77. RELATIVE PRONOUNS

Read each of the following sentences carefully :

Blessed is the man *who* has found his work.

Time *that* is lost is never found again.

The habits *which* we form are not easily broken.

What kind of sentence is each of the above, — simple, complex, or compound? Name the subordinate clause of the first sentence. What word introduces it? To what word in the principal clause does the pronoun *who* refer or relate; that is, what is the antecedent of *who*?

Name the subordinate clause of the second sentence. What word introduces it? To what word in the principal clause does *that* refer?

What word introduces the subordinate clause of the third sentence? What is the antecedent of *which*?

Words like *who*, *that*, and *which*, that introduce subordinate clauses and that join the subordinate clause to the

principal clause by referring back to some word in the principal clause, are called **relative pronouns**.

A relative pronoun is a pronoun that joins to its antecedent a subordinate clause of which it is a part.

The principal relative pronouns are *who*, *whose*, *whom*, *which*, *what*, and *that*.

Who is the only relative pronoun that changes its form to denote case. The relative pronoun *who* has the same forms as the interrogative pronoun *who*. Sometimes *whose* is used as the possessive of *which*. *That* and *what* have the same form for the nominative and the objective and have no possessives.

NOM.	who	which	that	what
POSS.	whose	(whose)		
OBJ.	whom	which	that	what

As a rule, *who*, *whose*, and *whom* relate to persons, *that* relates to persons, animals, or things, and *which* and *what* relate to things.

Account for the gender, number, and person of each relative pronoun in the following sentences :

1. The man *who* will not work shall want.
2. She *whose* name you mentioned is loved by all.
3. I, the king *whom* you serve, command you to lay down your arms.
4. Printing is the most useful art *that* men possess.
5. These are books *which* you should read.
6. You to *whom* I appeal are a wise and just judge.
7. He prayeth best *that* loveth best.
8. They *who* despise good counsel will never be wise.¹

¹ In this sentence *they*, the antecedent of *who*, evidently refers to both males and females; we say, therefore, that *who* is both masculine and feminine gender.

You see, therefore, that each pronoun agrees with its antecedent in gender, number, and person.

Now study these sentences again and explain the case of each relative pronoun.

It is very evident that *who*, in the first sentence on page 175, is the subject of the verb phrase *will work*, and that it is, therefore, in the nominative case. It is equally evident that *whom*, in the second sentence, is the direct object of the verb *serve* and, consequently, in the accusative case. *Who* and *whom* show their case by their form; but the case of the other relative pronouns can be determined only by their use in the clause to which they belong.

In the third sentence, *that* is the object of the verb *possess*; therefore it is in the accusative case. How is *that* in the sixth sentence used? What is its case?

A relative pronoun must agree with its antecedent in gender, number, and person. Its case is determined by its use in the clause of which it is a part.

ORAL AND WRITTEN EXERCISES

I. Join each of the following pairs of simple sentences by means of a relative pronoun so as to form complex sentences. Be careful to place each subordinate clause as near its antecedent as possible. Failure to do this is likely to cause confusion. In the sentence, *Napoleon, who had struck terror to all Europe, was conquered by Wellington*, the subordinate clause is placed near its antecedent *Napoleon*; therefore the meaning is perfectly clear. If, however, we write *Napoleon was conquered by Wellington who had struck terror to all Europe*, we give the

impression that it was Wellington's name, and not Napoleon's, that had struck terror to all Europe.

Write the sentences thus formed and underline the subordinate clauses.

1. Thomas Jefferson was an intimate friend of Washington's. He wrote the Declaration of Independence.

2. The river is very dangerous. It is full of floating ice.

3. The water gently rocked the boat. It was clear as crystal.

4. The man was once a poor farmer boy. He is now a great poet.

5. We are citizens of a country. Its flag is honored in every port.

6. William Penn was a wise and just man. The Indians always respected him.

7. We reached the mountain top. From it we had a wonderful view.

8. Spare the birds. They cheer us by their songs.

9. The mountains were covered with pines. They were hard to climb.

10. The Swiss revere the name of William Tell. You have read of him.

II. Point out the relative pronouns in the following sentences and name the antecedent of each. Tell also how each relative pronoun is used and state its case.

Example. *Who*, in the first sentence, is a relative pronoun. Its antecedent is the pronoun *him*. *Who* is the subject of the verb *hath*; therefore it is in the nominative case.

1. To him who hath much shall be given.

2. Goodness is the only means that never fails.

3. Time that is once lost is always lost.

4. He that is slow to anger is better than the mighty; and he that ruleth his spirit than he that taketh a city.

5. I was ever moved by my country, whose voice I can never hear but with reverence and love.

6. Seven cities claim Homer dead,

Through which the living Homer begged his bread.

7. Kindness is the golden chain by which society is bound together.

8. He that by the plow would thrive,
 Himself must either hold or drive.

9. Where lies the land to which the ship would go?

10. All was at the mercy of the north wind which only the sun could tame.

11. As he approached the village, Rip met a number of people, but none whom he knew.

12. Dear Lord, I thank thee who hast made the earth so bright.

III. Find ten relative pronouns in your history and explain the use of each.

78. USES OF RELATIVE PRONOUNS

(1) As you already know, *who* is used chiefly in referring to **persons**. Sometimes, however, it refers to **animals**, especially when they are thought of as possessing special intelligence.

The orioles *who* always build a nest in that elm have not yet come.

(2) *Whose* is also sometimes used in referring to **animals**, and even occasionally in referring to **things**.

The beaver *whose* dam blocks the stream has a house near by.

That tree *whose* bark is so smooth is the one to which I refer.

In the last sentence, *whose* is used to avoid the expression of *which*: *That tree the bark of which is so smooth is the one to which I refer* is a very awkward sentence.

(3) The word *as*, which is often a conjunction, may be used as a relative pronoun after the words *such* and *same*. It is then equivalent to *that* or *which*.

Such help *as* I could give I gladly gave. (The help *that* I could give.)

These flowers are the same color *as* those. (*That* those are.)

(4) Sometimes the relative pronoun is **omitted** altogether.

There was a jolly miller (who) lived on the River Dee.

The house (that) I live in is very old.

In analyzing such sentences, first supply the relative pronoun that has been omitted.

(5) *But*, after a negative, is frequently used as a relative.

There is no fireside howsoe'er defended

But has one vacant chair. (*But has* is equivalent to *that has not*.)

ORAL AND WRITTEN EXERCISES

I. Supply the omitted relative pronoun in each of the following sentences. Give the subordinate clause and name the antecedent of each pronoun that you supply.

1. This is the book I was looking for.
2. Few and short were the prayers we said.
3. The man deserves the punishment he received.
4. Health is one of the greatest blessings a man can have.
5. Dickens is an author I enjoy reading.
6. The only birds we saw were robins.
7. Joan of Arc is a character we all admire.
8. We have done many things we ought not to have done.
9. There is the fortress the general hoped to take.
10. Of all Americans Lincoln is the one I honor most.
11. The river we see in the distance is the Rhine.
12. We are likely to regret every hour we waste.

II. Point out each subordinate clause in the following sentences, name the relative pronouns, and explain the case of each:

1. I gave him such information as I myself possessed.
2. Such as are careless in small matters, should not be trusted in great.

3. My report is the same as yours.
4. I have the same studies as you.
5. Such children as honor their parents will be blessed.
6. The songs are not such as I care for.
7. The same sun that shines on the king's palace shines on the poorest working man's home.
8. Such success as I have had is largely due to you.
9. There was no one but feared for his life.

III. Write the following sentences, filling the blanks with appropriate relative pronouns. Underline both the pronoun and the antecedent of each.

1. The mountains — you see in the distance are the Catskills.
2. The man — hand and smile are ready makes a good friend.
3. The author of — I think so highly is Kipling.
4. The book is such a one — I should like to own myself.
5. The trip should be undertaken only by those — endurance has been tested.
6. God rules the world — he created.
7. Our President is a man — every one respects.
8. Such wealth — he had he gave to the poor.
9. The soldier by — the brave deed was done received the iron cross of honor.
10. The birds — cunning ways we have watched are bluebirds.

79. AGREEMENT OF VERBS WITH ANTECEDENTS OF PRONOUNS

You have learned that a relative pronoun agrees with its antecedent in person, gender, and number. Whenever the relative is the subject of a subordinate clause, its predicate verb form must be singular or plural **number**, according as the antecedent of the relative is singular or plural.

He who is well needs no physician. (Singular.)

Those who are well need no physician. (Plural.)

The verb of the relative clause also changes its form to agree with the **person** of the antecedent.

It is *I* who *am* to blame. (First person.)

It is *you* who *are* to blame. (Second person.)

It is *he* who *is* to blame. (Third person.)

In these sentences, the form of the verb used with the relative pronoun is the form that would naturally be used with the antecedent were the sentence a simple one; as, *I am* to blame, *You are* to blame, *He is* to blame.

ORAL EXERCISE

Decide in the case of the following sentences which form of the verb in parentheses to use. If you are in doubt, use the verb with the antecedent. The form that is correct with the antecedent is the one to use with the relative.

1. He who (lives, live) here is my friend.
2. They who (lives, live) in America should be thankful.
3. Nobody who (is, are) in need must be allowed to suffer.
4. All who (is, are) in need must be helped.
5. It is I who (am, are) at the door.
6. You who (am, are) ready may go.
7. The bird that (was, were) here has flown away.
8. The birds that (was, were) here have flown away.
9. They who (tries, try) will succeed.
10. She who (tries, try) will succeed.

80. THE RELATIVE PRONOUN *WHAT*

What differs from the other relative pronouns in the fact that its antecedent is not expressed. When used as a relative pronoun, *what* generally means *the thing that*.

I know *what* you are doing.

I know *the thing that* you are doing.

In this form of the sentence, the word *thing* is the antecedent of the relative pronoun *that*, and *that* is the object of the verb phrase *are doing*. When *the thing that* is substituted for *what*, the clause *that you are doing* is an adjective clause, because it explains or describes the meaning of the word *thing*.

Supply *the thing that* for *what* in each of the following sentences. State the principal and the subordinate clause and show how the latter is used like an adjective. Give the case of each *that*.

1. Mean what you say.
2. What is done cannot be undone.
3. Be content with what you have.
4. Never buy what you do not want because it is cheap.
5. We believe what we wish to believe.
6. What can't be cured must be endured.
7. She hath done what she could do.
8. Practice what you preach.
9. Never put off until to-morrow what you can do to-day.
10. Learn to love what is beautiful.
11. What you have said can never be taken back.
12. What men have done can still be done.

81. WHAT IN INDIRECT QUESTIONS

Notice the groups of sentences below :

"What are you doing?" I asked.

I asked what you were doing.

The boy asked, "What is the answer to the first problem?"

The boy asked what the answer to the first problem was.

In the first sentence of each group, the exact words of the speaker are repeated or quoted. Such quotations are

called **direct quotations**, and as these direct quotations are questions, they are also called **direct questions**.

In the second sentence of each group, the substance but not the exact form of the speaker's words is quoted. Such quotations are called **indirect quotations**, and as these indirect quotations repeat the substance of questions, they are called **indirect questions**.

Care must be taken to distinguish between the relative *what* and the interrogative *what* in indirect questions. In the direct question *What are you doing?* you at once recognize *what* as an interrogative pronoun. When the same question is put in the indirect form, *I asked what you were doing*, *what* is still regarded as an interrogative pronoun.

It is often difficult to determine in sentences of this kind whether the pronoun is relative or interrogative. In most cases, however, *what* is a relative pronoun when the words *the thing that* may be substituted for it, and it is an interrogative pronoun when it is used after verbs of *asking*, *telling*, *wondering*, etc.

Give him *what* he wants.

Ask him *what* he wants.

In the first of these sentences, we may substitute *the thing that* and have *Give him the thing that he wants*. This is a perfectly clear, good English sentence. In this case *what* is a relative pronoun.

In the second sentence, if we substitute *the thing that* for *what*, we have a very awkward sentence and one that no one would think of using. The second sentence is clearly an indirect question; therefore *what*, in this case, is an interrogative pronoun.

Decide whether *what* is a relative or an interrogative pronoun in the following sentences :

1. I inquired what the baby's name is.
2. I can tell you what the trouble is.
3. Our business is not to see what lies dimly in the distance, but to do what lies close at hand.
4. The child asked me what made the sea salt.
5. No man can lose what he never had.
6. I wonder what makes it so dark.
7. You cannot rely on what he says.
8. He asked what he should do with the book.

82. COMPOUND RELATIVE PRONOUNS

Notice the following sentences :

Whatsoever he doeth shall prosper.

Whoever hath not patience hath not wisdom.

The syllables *ever* and *soever* added to the relative pronouns *who*, *whose*, *whom*, *which*, and *what* form **compound relative pronouns**. Compound relative pronouns do not have antecedents expressed, for they do not refer to definite persons or things. The implied antecedent is some indefinite expression such as *anybody*, *everybody*, *anything*, *everything*, *the thing*, *the person*, *one*. For example :

Whoever wishes may come. *Anybody who* wishes may come.

I will do *whatever* he says. I will do *anything that* he says.

A compound relative pronoun is a pronoun formed by adding to the pronouns *who*, *which*, and *what* the suffix *ever* or *soever*.

ORAL AND WRITTEN EXERCISES

I. Find the relative pronouns in these sentences and name the antecedent of each. Then reread each sentence,

using a compound relative pronoun in place of the relative and its antecedent.

1. Anybody who breaks the law will be punished.
2. Anything that you say is satisfactory.
3. He spoke to everybody whom we met.
4. The beggar was pitied by every one who came along.
5. Anything that is worth doing at all is worth doing well.
6. Tell anybody who comes that I am not at home.
7. Tell anybody whom you see that I am coming.

II. Write the following sentences, filling in each blank with a proper form of the compound relative pronoun. Remember that the compound relatives have the same forms of inflection for gender and case as have the simple relatives. Give your reasons for the case used.

1. — he does, he does well.
2. — he is, bring him in.
3. Remember me to — you meet.
4. Sell — thou hast and give to the poor.
5. — breaks the law shall suffer.
6. — you invite will come.
7. Take — of these books you prefer.
8. — deserts his country is a traitor.

83. RESTRICTIVE AND DESCRIPTIVE CLAUSES

Notice the italicized clauses in the sentences below :

Bread *that is well-baked* is delicious and wholesome.

Bread, *which is called the staff of life*, is an almost universal food.

A clause that is introduced by a relative pronoun is called a **relative clause**. You will readily see that both these relative clauses modify the subject of the principal clause, the noun *bread*. In the first sentence, the relative

clause *that is well-baked* tells what kind of bread is delicious and wholesome, — not all bread, but only a particular kind. This clause, then, restricts or limits the statement made by the principal clause, and is necessary to complete the thought. It is called a **restrictive clause**.

In the second sentence, the clause *which is called the staff of life* is not necessary to the truth or exactness of the statement made by the principal clause. It explains and describes the noun *bread*, which it modifies, but it in no way limits or restricts its meaning. Omit it from the sentence and prove this. It is called a **descriptive clause**.

A *restrictive relative clause* is a relative clause that limits or restricts the meaning of the antecedent.

A *descriptive relative clause* is a relative clause that describes the antecedent without limiting or restricting its meaning.

A *restrictive relative clause* is so necessary to the principal clause that it is never separated from it by commas.

A *descriptive relative clause* is merely parenthetical and is, therefore, set off from the rest of the sentence by commas.

Some writers prefer to use *which* to introduce descriptive clauses having antecedents in the neuter gender and *that* to introduce restrictive clauses.

There is, however, no fixed rule for this. The thing of importance in your own writing is to distinguish restrictive clauses from descriptive clauses so that you may be sure to punctuate them properly.

ORAL AND WRITTEN EXERCISES

I. Tell which of the following clauses are restrictive and which are descriptive. Explain why commas are used in

sentences 2, 5, 7, and 10, and omitted from sentences 1, 3, 4, 6, 8, and 9.

1. The songs that tell of saddest thoughts are often the sweetest.
2. Spain, which was once mistress of the seas, is not now a world power.
3. Water that is stagnant is unwholesome.
4. He that is not with us is against us.
5. Tennyson, who wrote so many beautiful poems, was an Englishman.
6. The house that I live in is very old.
7. The city of Nuremberg, which is one of the oldest towns in Europe, is very interesting.
8. My son that was lost is found.
9. The lesson that all must work is learned early in life.
10. New York, which is the largest city of the United States, has a population of nearly five million.

II. Copy from your geography or history three sentences containing restrictive clauses and three containing descriptive clauses.

III. Use the first four groups of words given below as restrictive clauses in written sentences of your own and use the next six as descriptive clauses. Be careful to punctuate your sentences correctly.

1. who lives next door
2. that I wear to school
3. that I am reading
4. that was struck by lightning
5. which is the shortest month of the year
6. which I have often heard before
7. who is now President of the United States
8. which we studied last year
9. which I have just made
10. who sits near the window

84. CORRECT USE OF RELATIVE PRONOUNS

Case of Relative Pronouns. — Since *who* is the only relative pronoun that has a different form for each case, we need to be especially careful in using it and its compound forms *whoever* and *whosoever*.

Review page 173. Remember that the case of the relative is determined by its use in the clause of which it is a part; and that it may be used as subject, object, possessive modifier, or predicate nominative. The most common mistakes are made in the use of *who* and *whom*. Study the following sentence :

I met a man *who* I know is your friend.

Drop the parenthetical expression *I know* from this sentence, and you will see at once that the relative pronoun is the subject of the verb *is*, and that, therefore, the nominative case (*who*) must be used. A common error is to use *whom* in a sentence of this kind, under the impression that the relative is the object of *know*.

She made friends with *whoever* met her.

She made friends with *whomever* she met.

In the first of these sentences, the compound relative is the subject of the verb *met*; therefore the nominative form (*whoever*) is used. In the second sentence, the compound relative is the object of the verb *met*; therefore the objective form (*whomever*) is used.

In both of these sentences, the object of the preposition *with* is the whole relative clause *whoever met her* or *whomever she met*. In neither sentence is it the compound relative alone.

ORAL EXERCISES

I. Explain the use of each italicized case form :

1. He was a man in *whom* I had great faith.
2. We like to help those *whom* we love and *who* we know love us.
3. The dog barked at *whoever* came along.
4. The dog barked at *whomever* he saw.
5. He is a friend *who* I believe will stand by you.
6. He is a friend *whom* I believe you can trust.
7. Let us give help to *whoever* needs it most.
8. I will give it to *whomever* you advise.

II. Decide which of the forms in parentheses to use in each sentence below. Explain your choice.

1. They have found the child (who, whom) they thought lost.
2. I have a friend visiting me (who, whom) I know you will like.
3. You may invite (whoever, whomever) you see.
4. He was very popular with (whoever, whomever) knew him.
5. I will recommend a boy (who, whom) I can trust.
6. I will recommend a boy (who, whom) I know you can trust.
7. I do not know (who, whom) I can get to finish the work.
8. I did not find out (who, whom) the man was, but I found out (who, whom) he rescued.

Position of Relative Pronouns. — A relative clause should be placed as near as possible to the word it modifies, so as to avoid confusion of ideas. Ridiculous mistakes are often made by failing to do this.

WRITTEN EXERCISE

Place the following clauses where they belong in their respective sentences. Punctuate the sentences properly.

1. A little girl was found in the woods by a wealthy and kind old gentleman. *Who was suffering from cold and hunger.*
2. Longfellow is the poet of children. *Who wrote Hiawatha.*

3. The United States bought Alaska of Russia. *Which is situated in the northwest corner of North America.*
4. The child needs a teacher. *Who cannot read.*
5. The Amazon flows through South America. *Which is one of the longest rivers of the world.*
6. The crown was placed on the king's head. *Which was studded with jewels.*

85. ADJECTIVE PRONOUNS AND ADJECTIVES

Notice the italicized words in the sentences below :

<i>This</i> is your book.	<i>This</i> book is yours.
<i>These</i> are fresh eggs.	<i>These</i> eggs are fresh.
<i>Some</i> are born great.	<i>Some</i> men are born great.
<i>Few</i> were chosen.	<i>Few</i> people were chosen.

The words *this*, *these*, *some*, and *few*, as used in the first column, evidently stand for nouns and are, therefore, pronouns. As used in the second column, they modify nouns and are, therefore, adjectives. Because of their double use, such words as these, *when used as pronouns*, are called **adjective pronouns**.

An adjective pronoun is a word which, though commonly an adjective, is used in place of a noun.

ORAL AND WRITTEN EXERCISES

I. In the following sentences, tell which of the italicized words are used as adjective pronouns and which as adjectives :

1. Incline our hearts to keep *this* law.
2. *These* are my jewels.
3. *That* is one of the best books ever written.
4. *That* day I well remember.

5. Is *that* all you have to tell me?
6. *This* tent was mine.
7. *Those* were happy days.
8. *Some* men never recognize *other* men's rights.
9. *Many* must labor for *one*.
10. Be careful of the property of *others*.
11. If ye have *anything* against *any* man, forgive.
12. Love *all*, wrong *none*.

II. Write sentences containing the following words first as adjective pronouns and then as adjectives :

this	these	all	some	each	both
that	those	few	many	neither	one

86. CLASSES OF ADJECTIVE PRONOUNS—DEMONSTRATIVE PRONOUNS

Notice the italicized words in the sentences below :

This is a maple ; *that* is an oak.
These are maples ; *those* are oaks.

In these sentences the words *this*, *that*, *these*, and *those* point out particular trees. They are therefore called **demonstrative pronouns**.

A demonstrative pronoun is a pronoun that is used to point out a particular person, place, or thing.

The only demonstrative pronouns are *this* with its plural *these*, and *that* with its plural *those*.

This and *these* are used to point out persons or things near at hand ; *that* and *those* are used to point out persons or things farther away.

The gender of a demonstrative pronoun depends upon

the antecedent, if it has one ; if not, upon the sense. In the sentence, *This is delicious*, although the antecedent is not given, the pronoun unmistakably refers to some *thing*; it is therefore neuter gender. The demonstratives are always third person. They show their number by their form, and their case by their use in the sentence.

The demonstratives *that* and *those* are sometimes used to represent nouns mentioned in a previous part of the sentence. For example :

The climate of Florida is warmer than *that* of Maine.

In the following sentences, point out each demonstrative pronoun, and give its gender and its number.

ORAL EXERCISE

1. These are the Ten Commandments.
2. That looks like a valuable cow.
3. These are times to try the courage of the bravest.
4. Those are men upon whom you may rely.
5. This is the forest primeval.
6. Now these are the laws of the Jungle.
7. This would I do.
8. These are my friends.
9. Those were his last words.
10. That is a little Scotch lad.

87. CLASSES OF ADJECTIVE PRONOUNS — INDEFINITE PRONOUNS

Notice the italicized adjective pronouns in the sentences below :

Each must help the *other* in this world of ours.

A fellow-feeling makes *one* wondrous kind.

Few shall part where *many* meet.

You see that the pronouns *each*, *other*, *one*, *few*, and *many* do not denote any particular person, place, or thing. Such pronouns are called **indefinite pronouns**.

An indefinite pronoun is a pronoun that does not denote any particular person, place, or thing.

Among the indefinite pronouns most commonly used are *all*, *any*, *both*, *few*, *many*, *several*, *other*, *some*, *much*, *each*, *one*, *none*, *another*, *either*, *neither*, *each other*, *one another*, and such compound forms as *anyone*, *anybody*, *anything*, *someone*, *somebody*, *something*, *everyone*, *everybody*, *everything*, *nobody*, *nothing*.

The indefinite pronouns *one*, *other*, the compounds with *body*, and the compounds with *else* take an apostrophe and *s* in the possessive.

One man's meat is *another's* poison.

Everybody's business is *nobody's* business.

One does not always know *one's* duty.

Everybody else's work is done.

When any one of the singular indefinite pronouns is used as the antecedent of a personal pronoun, care must be taken to use the **singular** form of the personal pronoun. Why? Some of these pronouns that are really singular, at first sight seem to indicate more than one person. For instance, *everybody* does not mean all people taken together, but every *single* individual: *everything* does not mean all things taken together, but every *single* thing.

The pronoun *all* is singular when it means *everything* and plural when it means *all persons*; as, *We feared that all was lost. All of you were late.*

Although the pronoun *none* is commonly used in the plural, it may be singular or plural according to its meaning. It means *not one*, *no one*, or *not any*.

None are so blind as *they* who will not see.

None is so fit for the position as *he*.

England expects *everyone* to do *his* duty.

Everybody must do as *he* thinks best.

Each went *his* own way.

Everything went as we had planned *it*.

Notice, in the sentences above, that the masculine form of the personal pronoun is used even in cases where it is very evident that individuals of both sexes are indicated. This points clearly to the fact that the indefinite pronoun is regarded as masculine when it refers to both masculine and feminine genders or to an antecedent of unknown gender.

ORAL AND WRITTEN EXERCISES

I. Write sentences containing the possessive forms of the following indefinite pronouns:

one

one another

each other

anybody else

somebody else

everybody else

II. In the following sentences, point out the indefinite pronouns and give their gender and number:

1. All are needed by each one.
2. Everybody makes mistakes sometimes.
3. Many are called but few are chosen.
4. Nothing is useless.
5. How few know their own good!
6. When a man is true to himself he will be true to others.

7. One's conscience is one's best guide.
8. All fear, none aid you, and few understand.
9. Both were young and one was beautiful.
10. Some have too much ; yet still do crave.

III. Decide which of the forms given in parentheses is correct. Give your reason.

1. Everybody must do (their, his) duty.
2. Every man and woman on board (was, were) drowned.
3. If any of you (is, are) late, you will be punished.
4. All (was, were) lost save honor.
5. All of you (are, is) at fault.
6. None of you (are, is) to blame.
7. There is none that (does, do) good.
8. Each must do as (his, their) judgment dictates.
9. One does not always do (one's, their) task well.
10. (Is, are) either of you girls going to meet me?
11. There (is, are) several points to be considered.

88. HOW TO PARSE PRONOUNS

To parse a pronoun, we should tell the following things about it :

1. Its **class**, whether personal, interrogative, relative, or adjective, and, if adjective, whether demonstrative or indefinite.
2. Its **antecedent**, if it has any.
3. Its **gender**.
4. Its **person**.
5. Its **number**.
6. Its **syntax**, or its use in the sentence.
7. Its **case**.

Example.

A good man is he who does good.

He is a personal pronoun. Its antecedent is the noun *man*. It is masculine gender, third person, singular number. It is used as predicate nominative with the verb *is*; therefore it is in the nominative case.

Who is a relative pronoun. Its antecedent is the pronoun *he*. It is masculine gender, third person, singular number. It is subject of the verb *does*; therefore it is in the nominative case.

ORAL EXERCISE

Parse the pronouns in the following sentences :

1. Who provideth for the raven his food?
2. He that touches pitch will be defiled.
3. This is the law which does not alter.
4. Many are the hearts that are weary to-night.
5. What is truth?
6. One who has the company of a good book is never alone.
7. The future depends upon what has gone before.
8. These are the commandments of the Lord.
9. My work is done ; others may judge how well it is done.
10. Such as I have I give to thee.
11. She did what she thought was right.
12. Home they brought him slain with spears.

89. ADJECTIVE MODIFIERS

You are already familiar with the adjective and with the work it does in the sentence. You know, too, that a phrase or a clause often modifies a noun or a pronoun just as an adjective does. Any word, phrase, or clause that modifies a substantive is called an **adjective modifier**.

An adjective modifier may be :

1. A **simple adjective** ; as, a *fine*, old elm.
2. A **noun or a pronoun in the possessive case** ; as, the *king's* palace ; *his* pipe.
3. A **noun in apposition** ; as, Minerva, the *goddess* of wisdom.

4. **A phrase** ; as, the cow *with the crumpled horn*.
5. **A clause** ; as, the maiden *that milked the cow with the crumpled horn*.

ORAL EXERCISE

Tell what kind of adjective modifier each of the italicized modifiers is. Without changing the meaning, express each modifier in as many of the ways mentioned above as possible.

1. This is *Whittier's* home.
2. It is an *old* house.
3. The country needs men *of intelligence*.
4. A boy *who had no money* was found on the steamer.
5. *Drinking* water was in great demand.
6. Who is that *sullen-looking* man?
7. He had a constitution *of iron*.
8. *Courageous* men are in demand everywhere.
9. The cry *of the screech-owl* is one of the most doleful sounds in nature.
10. Thomas Jefferson, *the author of the Declaration of Independence*, died on July 4, 1826.

90. KINDS OF ADJECTIVES

You have learned that adjectives are of two kinds :

1. **Descriptive adjectives**, which describe by naming some quality of the person or thing referred to ; as, *bright* sunset, *rainy* day, *strange* anecdote.
2. **Limiting adjectives** which point out or designate or otherwise limit the meaning of the substantive ; as, *this* book, *some* people, *ten* dollars, *those* trees.

NOTE. — A limiting adjective is sometimes called a **definitive adjective**.

A descriptive adjective is an adjective that describes the person, place, or thing referred to.

A limiting adjective is an adjective that limits the meaning of the substantive it modifies.

Limiting adjectives comprise (1) **pronominal adjectives**, namely, demonstrative, indefinite, interrogative, and relative words used as adjectives; as, *that* chair, *many* boys, *which* books; (2) **numeral adjectives**; as, *fourteen* desks, *thirty-two* cents, *the fifth* row; (3) the **articles**, *a*, *an*, *the*.

The demonstrative adjectives, *this*, *that*, *these*, and *those*, are the only adjectives that have different forms for the singular and the plural. Great care should therefore be taken in their use.

Singular

I like *this* kind of cake.

I like *that* kind of cake.

Plural

I like *these kinds* of cakes.

I like *those kinds* of cakes.

Never use *them* when you mean *these* or *those*.

ORAL EXERCISE

Supply the proper demonstrative adjectives in the following sentences:

1. I like — kinds of flowers. (near at hand)
2. — days were happy ones. (days of the past)
3. — books that I have in my hand I bought to-day; — books on the table I bought last week.
4. — problems that we had yesterday are harder than — examples. (to-day's)
5. I can barely see — distant stars.
6. I remember — beautiful June days that we spent in the country.
7. Do you understand — kinds of adjective in to-day's lesson?

91. USES OF ADJECTIVES¹

The various **uses** of adjectives are illustrated by the following examples :

1. The *weary* and *footsore* soldiers struggled on.
2. They were *weary* and *footsore*.
3. The soldiers, *weary* and *footsore*, struggled on.

In the first example, the adjectives are closely attached to the substantive and are placed before it. This is called the *attributive* use, and the adjectives are called **attributive adjectives**.

In the second example, the adjectives are in the predicate. The predicate distinctly states that the subject of the sentence possesses the qualities described by the adjectives. This is called the *predicate* use, and the adjectives are called **predicate adjectives**.

In the third example, the adjectives are used with the subject to explain it, like nouns in apposition. This is called the *appositive* use, and the adjectives are called **appositive adjectives**.

ORAL EXERCISES

I. In the following sentences, (1) point out each adjective, (2) tell what substantive each adjective limits or describes, and (3) tell whether the use of the adjective is attributive, predicate, or appositive.

1. The ships were seaworthy.
2. Clouds, low and threatening, covered the horizon.
3. A beautiful rainbow cheered the hearts of the weary sailors.

¹ This classification of adjectives may be omitted by teachers who consider it sufficient to distinguish kinds of adjectives, as on page 197.

4. Though the danger was great, the brave men faced it.
5. When the sun arose, bright and clear, we were happy.
6. We knew that the day would be fair.
7. The fog was so dense that it hid the sinking ship from view.
8. The great harvest moon shed its soft light over the fields of ripened grain.

II. Select all the adjectives in the story entitled "The Christmas Gift" on page 350, and classify them as you did those above.

92. COMPARISON OF ADJECTIVES

Notice carefully the uses and the forms of the adjective *fair* in the selection below :

Queen, that thou art *fair* 'tis true,
But Snow-white is *fairer* far than you.
I, mirror, mirror, on the wall,
Declare her the *fairest* one of all.

Fair, *fairer*, and *fairest* all denote the same quality, but they express that quality in different degrees. *Fair* simply describes a quality which the queen possesses. *Fairer* shows that the quality possessed by the queen has been compared with the same quality in Snow-white, who is described as having it to a *greater degree*. *Fairest* shows that the quality possessed by Snow-white has been compared with the same quality in several others and that Snow-white is described as possessing this quality in the *highest degree*. This inflection of an adjective to describe different degrees of quality is called **comparison**.

The first form of the adjective, which merely describes the quality without comparing it with one or more of the same kind, is called the **positive degree**.

The second form of the adjective, which shows that two things have been compared and that one of these possesses the quality described to a greater (or less) degree than the other, is called the **comparative degree**.

The third form of the adjective, which shows that a thing has been compared with two or more others and that it possesses the quality described to the greatest (or least) degree, is called the **superlative degree**.

Comparison is the change in the form of an adjective to show different degrees of quality or quantity.

What letters are added to the positive form of the adjective *fair* to form the comparative degree? What letters are added to the positive to form the superlative degree?

Most adjectives of one syllable and some of two syllables add *er* to the positive to form the comparative degree, and *est* to the positive to form the superlative degree. When the positive form ends in *e* it is necessary to add only *r* to form the comparative and *st* to form the superlative.

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
pure	purer	purest
large	larger	largest

When the positive form ends in *y*, the *y* is changed to *i* before adding *er* and *est*.

lovely	lovelier	loveliest
lazy	lazier	laziest

Adjectives of one syllable ending in a single consonant preceded by a single vowel double the final consonant before adding *er* and *est*.

thin	thinner	thinnest
big	bigger	biggest

Some adjectives of two syllables, and all longer adjectives, are compared by prefixing the adverbs *more* and *most* (or *less* and *least*) to the positive to form the comparative and superlative degrees respectively.

beautiful	more beautiful	most beautiful
useful	more useful	most useful
interesting	less interesting	least interesting

You see, therefore, that adjectives of two syllables may be compared either by using the endings *er* and *est* or the adverbs *more* and *most*. Your sense of sound must guide you in deciding which to use. If the forms in *er* and *est* are awkward to pronounce, use the adverbs. For example, the adjective *earnest* should be compared by the use of the adverbs *more* and *most* because *earnester* and *earnestest* are unpleasant to the ear.

Some adjectives may be compared by both methods. We may say either :

This kitten is *livelier* (or *more lively*) than the other one.

This kitten is *the liveliest* (or *the most lively*) of the lot.

ORAL EXERCISE

Compare the following adjectives :

happy	brave	sweet	wise	careless
honest	pretty	careful	fragrant	famous

Irregular Comparison. — Some adjectives are compared irregularly. There is no rule for these. The only way to use such forms correctly is to familiarize yourself with them by study and practice.

The table given below may be used for reference :

IRREGULAR COMPARISONS

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
bad, evil, ill	worse	worst
good, well	better	best
little	less	least
much, many	more	most
far	farther, further	farthest, furthest
near	nearer	nearest, next
late	later, latter	latest, last
old	older, elder	oldest, eldest

NOTE. — *Farther* and *further* (both as adjectives and as adverbs) are often used without distinction ; but in modern usage *farther* is more commonly used to express *distance*, and *further*, to express *something additional*.

My home is far ; yours, *farther* still.

Further aid was denied.

ORAL AND WRITTEN EXERCISES

I. Write good sentences in each of which you use one of the following adjectives.

Remember to use the comparative degree when you compare an object with one other, and the superlative degree when you compare it with two or more others.

calmer	hottest
more industrious	more civilized
gentler	most comfortable
most courteous	best
larger	older

II. In the following sentences, decide whether the comparative or the superlative degree of the adjective in

parentheses should be used. Supply the correct form, giving your reason.

1. Which is (*high*), Mount Logan, Mount McKinley, or Mount Whitney?

2. The wood of both the walnut and the oak is very hard. I do not know which is (*hard*).

3. I cannot decide which is (*interesting*), "Treasure Island" or "Kidnapped."

4. We went by one path and returned by the other. It would be hard to say which was (*rough*).

5. Which is (*large*), New York or London?

6. Which planet is (*near*) the earth?

7. Is Venus or Jupiter (*near*)?

8. My brother and I are in the same class. He is the (*bright*), but I study (*hard*), so we manage to keep together.

93. THE USE OF THE ARTICLE

Both the definite article *the* and the indefinite article *a* or *an* are used to show that nouns or adjectives are to be taken separately. You should not say, for example, *I see a red, green, and yellow leaf* when you mean that you see three leaves, — *a red, a green, and a yellow leaf*. If you say, *We elected a secretary and treasurer*, you give the impression that you elected *one* person who performs the work of secretary and treasurer. If you elected two people, one for each office, you should say, *We elected a secretary and a treasurer*.

ORAL EXERCISE

Decide whether or not the following sentences need the articles in parentheses:

1. The wind and (the) sun once had a quarrel.

2. The Nile, (the) Amazon, and (the) Mississippi are all great rivers.

3. We have (a) geography, (a) history, and (an) arithmetic lesson to prepare for to-morrow.
4. Black Beard was a pirate and (a) cut-throat.
5. It was (a) warm, (a) bright, and (a) sunny day.
6. Florida is bounded on the east and (the) west by water.

94. HOW TO PARSE ADJECTIVES

To parse an adjective, we should tell the following things about it :

1. Its **class**, whether descriptive or limiting, and, if the latter, whether pronominal or numeral.
2. Its **degree of comparison**, if it has comparison.
3. Its **syntax** or use in the sentence.

Example. *The sea is calm.*

Calm is a descriptive adjective in the positive degree. It is used as a predicate adjective to modify the noun *sea*.

ORAL EXERCISE

Parse the adjectives in the following sentences :

1. Deeds are better things than words are.
2. Mont Blanc is the highest peak of the Alps.
3. Brave men fear not danger.
4. Blessed are the peacemakers.
5. I bring fresh showers for the thirsting flowers.
6. Might is strong ; but right is stronger.
7. Two hundred years have changed the character of a great continent ; they have blotted forever from its face a whole race. The Indian of falcon glance and lion bearing is gone.
8. A young pine lived with its happy brothers in their woodland home. A traveler from a far land came by, took the little tree up, and carried it to his distant home. Then the pine was sad and lonesome. It sighed, and its children still sigh for their native soil.

95. ADVERBIAL MODIFIERS

You have learned that the adverb is used to modify a verb, an adjective, or another adverb. You have seen, also, that the work of an adverb may be performed by various groups of words. All phrases, clauses, or words that are used to modify verbs, adjectives, or adverbs are called **adverbial modifiers**.

The different kinds of adverbial modifiers are:

1. **Adverb** ; as, He gives *doubly* who gives *quickly*.
2. **Adverbial phrase** ; as, Little Jack Horner sat *in a corner*.
3. **Adverbial clause** ; as, Make hay *while the sun shines*.
4. **Noun**. The use of a noun as an adverb has been considered on page 152, where it is called the adverbial objective ; as, They rode ten *miles*.

ORAL AND WRITTEN EXERCISES

I. In the following sentences, point out all the adverbial modifiers, telling whether each is an adverbial phrase, an adverbial clause, a noun used as an adverb, or a simple adverb :

1. I usually study an hour in the evening.
2. You have been working very hard to-day.
3. Soon after breakfast the wind freshened, and we sailed away.
4. I don't care a farthing what you think about it.
5. He learned his lesson by sad experience.
6. The captain's face was troubled as he watched the storm.
7. The Indian picked his way silently through the dense woods.
8. At the stern sat Hiawatha,
 With his fishing line of cedar.
 In his plumes the breeze of morning
 Played as in the hemlock branches.

II. Rewrite the following sentences, changing the italicized adverbial phrases to adverbial clauses:

1. *During the storm* the cattle huddled under the trees.
2. The flowers are refreshed *by the rain*.
3. All mischief comes *from idleness*.
4. The king stood *in full view of the crowd*.
5. *At the first snowfall* children rejoice.

III. Write sentences containing adverbial modifiers that embody the following ideas. Express these ideas in several ways, if possible.

Example.

Happiness.

He worked *happily* at his task.

He worked at his task *with great happiness*.

He worked at his task *as though it gave him great pleasure*.

industry

eagerness

patience

carefulness

slowness

discouragement

gentleness

beauty

play

96. CLASSES OF ADVERBS

Adverbs Classified according to Meaning.

You have already learned (page 27) that adverbs may be classed as follows:

1. **Adverbs of manner** tell *how* the assertion of the verb is made.

The plowman plods *wearily* along.

(*Also* and its synonym *too* are considered adverbs of manner.)

2. **Adverbs of time** tell *when* the assertion is made.

Summer will *soon* come.

3. Adverbs of place tell *where*.

The weary soldiers struggled *ahead*.

4. Adverbs of degree tell *how much, how many times, to what extent*.

The enemy were *utterly* defeated.

5. Adverbs of cause tell *why*. They are used in asking questions.

Why did you go? *Wherefore* did he refuse?

6. Adverbs of **affirmation** and **negation** affirm or deny — *yes, no, not, perhaps, possibly, indeed*.

Since adverbial phrases do the work of adverbs, they are classified in the same manner.

1. Adverbial phrases of manner. He walked *with lagging steps*.

2. Adverbial phrases of time. Summer will come *in a short time*.

3. Adverbial phrases of place. The soldiers struggled *to the front*.

4. Adverbial phrases of degree. They were terrified *to the utmost degree*.

5. Adverbial phrases of cause. *For what reason* did he refuse?

Adverbs Classified according to Use.

Notice the use of the adverbs in the following sentences:

The snow fell *fast*.

Where shall we meet?

I will go *when* you come.

This is the place *where* we met.

In the first sentence, the adverb *fast* simply modifies the verb *fell*; it has no other work to do in the sentence. An adverb of this kind is called a **simple adverb**.

In the second sentence, the adverb *where* not only modifies the verb phrase *shall meet*, but it introduces a question. An adverb of this kind is called an **interrogative adverb**.

In the third sentence, the adverb *when* modifies the verb *come*, but it also joins the **adverbial clause** (*when you come*) to the principal clause. In the fourth sentence, the adverb *where* modifies the verb *met* and also joins the **adjective clause** (*where we met*) to the principal clause. Adverbs of this kind are called **relative adverbs** or **conjunctive adverbs**.

NOTE. — Relative adverbs denote time (*when*), place (*where*), cause (*why*), or manner (*how*), and can usually be replaced by relative pronouns with antecedents; thus, *when* (the time at *which*), *where* (the place at *which*), *why* (the reason for *which*), *how* (the manner in *which*). See note, page 220.

According to their uses, then, adverbs may be classified as follows :

1. **Simple** ; such as *fast*.
2. **Interrogative** ; such as, *how, why, when, where*.
3. **Relative** ; such as, *when, whenever, after, ere, before, while, since, until, where* (and its compounds *wherever, whereat, wherein*, etc.), *whence, whither, why, how, as*.

In the second sentence on page 208, the adverb *where* is, according to its meaning, an adverb of place, and according to its use in the sentence, an interrogative adverb.

In the third sentence *when* is, according to its meaning, an adverb of time; and according to its use, a relative adverb.

A simple adverb merely modifies a verb, an adjective, or an adverb.

An interrogative adverb modifies a verb and introduces a question.

A relative adverb modifies a verb and also connects the subordinate clause with the principal clause.

ORAL EXERCISES

I. Classify the adverbs in the following sentences :

1. In and out the busy shuttle flies.
2. A shining path lay across the lake where the moon's rays fell.
3. Where have the birds flown?
4. The waves have rolled upon this beach since time began.
5. This is the house where I was born.
6. How does the robin build its nest?
7. The storm sped swiftly seaward.
8. I shall uphold this cause while I have life.
9. Thrice came he boldly to my door.
10. See that thou livest not in vain.

II. Classify the adverbs in the selections on page 331.

97. COMPARISON OF ADVERBS

Review the comparison of adjectives (pages 200-204). Since many adverbs denote ideas that may vary in degree, they also may be compared. For example :

The song sparrow sings *sweetly*, the thrush *more sweetly*, but the mocking-bird sings *most sweetly* of all.

Most adverbs of one syllable, and a few adverbs of two syllables, form their comparative and superlative degrees by adding *er* and *est* to the positive ; as, *fast*, *faster*, *fastest*, *soon*, *sooner*, *soonest*.

Most adverbs ending in *ly* form their comparative and superlative degrees by prefixing *more* and *most* or *less* and *least* to the positive.

Many adverbs are incapable of comparison ; *now*, *then*, *sometimes*, *here*, *there*, *where*, etc.

A few adverbs are compared irregularly : *badly*, *worse*, *worst* ; *well*, *better*, *best* ; *little*, *less*, *least* ; *much*, *more*, *most*.

ORAL EXERCISE

Make sentences containing the comparative and superlative degrees of the adverbs *fiercely*, *gently*, *well*, *much*, *rapidly*, *gallantly*, *far*.

98. CORRECT USE OF ADVERBS

Position of the Adverb.—Adverbs, like other modifying words, should be placed as near as possible to the words they modify. The word *only* is a particularly troublesome word. Notice how it is placed in the following sentences, and how its position affects the meaning of the sentence:

I *only* said that I was twelve years old.

I said that I was *only* twelve years old.

In the first sentence, *only* modifies the verb *said* and the sentence means *I said that I was twelve years old and I said nothing more*. By changing the position of *only* and making it modify the adjective *twelve*, as it does in the second sentence, the thought expressed is *I said that I was twelve years old and no older*.

ORAL AND WRITTEN EXERCISES

I. Explain how the position of the adverb affects the meaning of each group of sentences below:

1. I only thought that he was to blame.
I thought that he only was to blame.
2. He really thought himself a wise man.
He thought himself a really wise man.
3. I am anxious not to see him.
I am not anxious to see him.
4. She asked the teacher to help her next.
She next asked the teacher to help her.
5. I was never sure that I could depend upon him.
I was sure that I could never depend upon him.
6. She immediately promised that she would sing.
She promised that she would sing immediately.

II. Write each of the following sentences, placing the adverb in parentheses in the proper position. If it may be placed in more than one position, explain the effect of each position on the meaning.

1. This book cost sixty cents. (only)
2. My father advised me to go. (never)
3. She asked me to visit her. (often)
4. The spider attempted to catch the fly. (vainly)
5. The man charged me a dollar. (only)
6. The house was sold for a thousand dollars. (almost)
7. We had gone a short distance when it began to rain. (only)
8. I was glad to have an hour to myself. (even)

Use of Adjective or Adverb.—It is sometimes difficult to decide whether to use an adjective or an adverb in a sentence, especially with such verbs as *grow*, *look*, *feel*, *sound*, *smell*, and *taste*. If the modifying word refers to the subject, it should be an adjective; if it refers to the verb, it should be an adverb. Notice the words after the verb *looked* in the following sentences:

The child looked *shy*.

The child looked *shyly* about her.

In the first sentence, the adjective *shy* is used because the word evidently refers to the subject *child*. We might say, *The child was shy*.

In the second sentence, *shyly* describes the child's manner of *looking*, not the child herself; therefore the adverb is used.

As a rule, use an adjective with the verbs given above whenever you can substitute for the verb some form of *be*, (*am*, *is*, *are*, *was*, *were*, etc.). When you cannot do this, use an adverb.

Decide whether to use the adjective or the adverb in the following sentences. Give the reason for your decision in each case.

1. The flowers in the garden are growing (rapid, rapidly).
2. The roses smell (sweet, sweetly).
3. This coffee tastes too (strong, strongly).
4. The queen looked (beautiful, beautifully) in court attire.
5. The great tenor sang (beautiful, beautifully) last night.
6. He looks (awkward, awkwardly).
7. He bowed (awkward, awkwardly).
8. That salad looks (good, well).
9. I feel (warm, warmly).
10. Are you feeling (bad, badly)?
11. You should all stand (erect, erectly).
12. I do not feel (good, well) to-day.

Can't, won't, haven't, and all other contractions that end in *n't* already have a negative as a part of themselves. You must, therefore, never use such words as *no, none, and nothing* with them. Say *I haven't a book* or *I have no book, I didn't do any work* or *I did no work, I haven't said anything* or *I have said nothing*.

Make sentences of your own, using the words *no*, *none*, *not*, and *nothing* with *can*, *will*, *have*, *had*, and *has*. Then restate your sentences, using *can't*, *won't*, *haven't*, *hadn't*, and *hasn't* without any other negatives.

*Example. I have done none of my work.
I haven't done any of my work.*

99. HOW TO PARSE ADVERBS

To parse an adverb we should tell the following things about it :

1. Its class according to meaning, whether an adverb of manner, time, place, degree, cause, number, affirmation, or negation.
2. Its class according to use, whether simple, relative, or interrogative.
3. Its degree of comparison, if it has comparison.
4. Its syntax, or its use in the sentence.

Example. *Fiercely blew the gale.*

Fiercely is an adverb of manner. It is a simple adverb in the positive degree, and it modifies the verb *blew*.

ORAL EXERCISE

Parse the adverbs in Exercises I and III on pages 28 to 29.

100. PREPOSITIONS

You are already familiar with the following facts in regard to prepositions.

A preposition is a word used to show the relation between its object and some other word or words in the sentence.

A prepositional phrase is a group of related words consisting of a preposition and its object.

Many groups of words are used as single prepositions ; as, *by means of, according to, instead of, with respect to.*

The **object** of a preposition is usually a noun or a pronoun, though sometimes it is a group of words used as a

substantive. Notice the italicized objects in the following sentences :

Hail to the *chief*! (Noun.)

Our banner floats above *us*. (Pronoun.)

I am sorry for *what I said*. (Substantive clause.)

Position of the Preposition. — Though the preposition generally precedes its object, it sometimes stands at the end of a clause or a sentence. For example :

What are you looking *at*?

The car that we rode *in* was new.

At first sight, prepositions in this position seem to have no object, but by transposing the sentences we may readily see what their objects are :

At what are you looking?

The car *in which* we rode was new.

Notice that in transposing the last sentence, the word *that* is changed to *which*. What reason can you see for this? The sentence might also be written *The car we rode in was new*, the relative *that* or *which* being omitted. In such a sentence, the object of the preposition *in* is *which* understood.

CORRECT USE OF PREPOSITIONS

Into, in. — *Into* implies motion toward a place from outside to inside; *in* implies presence within a place.

I came *into* the room and found there were already several persons *in* it.

Beside, besides. — *Beside* means *by the side of*; *besides* means *in addition to*.

May I sit *beside* you?

Ten persons were present *besides* the speaker.

Between, among. — *Between* is generally used when referring to *two* objects; *among*, to *more than two*.

He sat *between* father and me.

There should be no quarrels *among* friends.

At home, home. — The preposition *at* should be used before *home* after verbs implying *rest*. After verbs expressing *motion towards*, use *home* as an adverb without a preposition.

I shall not be *at home* to-day.

I expect to arrive *home* to-morrow.

Off, of. — Do not confuse these words nor use them together. *Off* is both an adverb and a preposition. As a preposition *off* means *away from*.

The fireman fell *off* the ladder.

He was a man *of* courage.

ORAL AND WRITTEN EXERCISES

I. Use each of the prepositions above in both oral and written sentences of your own.

II. Use each of the following words as prepositions in original oral sentences :

about	at	by	of	toward
above	before	concerning	off	under
across	behind	down	on	until
after	below	during	over	unto
against	beneath	except	past	up
along	beside	for	since	upon
amidst	between	from	through	with
among	beyond	in	till	within
around	but	into	to	without

III. Use the following groups of words as prepositions in written sentences of your own :

according to	in place of	in case of
because of	from under	with regard to
by means of	in addition to	in spite of

HOW TO PARSE PREPOSITIONS

To parse a preposition, we should tell the following things about it :

1. The **phrase** it introduces.
2. The **syntax** of the phrase.
3. The **words** between which the preposition shows **relation**.

Example. The birds flew over the housetops.

Over introduces the phrase *over the housetops*. This is an adverbial phrase that modifies the verb *flew*. *Over* shows the relation between its object *housetops* and the verb *flew*.

ORAL EXERCISE

Parse the prepositions in Exercise I, page 37.

101. CLASSES OF CONJUNCTIONS—COÖRDINATE CONJUNCTIONS

Notice how the conjunctions are used in the following examples :

1. To connect words :

You or I must yield.

He *fought* and *bled* for his country.

The music was *soft* but *clear*.

2. To connect phrases :

They traveled *by boat* and *by rail*.

3. To connect subordinate clauses :

When the rain descended and *when the floods came*, the house fell.

4. To connect independent clauses :

Fear God and *keep his commandments*.

You see that the conjunctions *and*, *but*, and *or* are used to connect words, phrases, or clauses. Notice also that the parts connected are of the same order or rank. *You* and *I* are both subjects, *fought* and *bled* are both verbs, and *soft* and *clear* are both adjectives.

Similarly, both the phrases *by boat* and *by rail* modify the verb *traveled*, whereas both the clauses in the third example are subordinate and both in the fourth example are principal clauses.

Conjunctions that connect words, phrases, or clauses of equal rank are called **coördinate conjunctions**. Clauses that are of equal rank are called **coördinate clauses**.

A **coördinate conjunction** is a conjunction that connects words, phrases, or clauses of equal rank.

Coördinate clauses may be two or more subordinate clauses, or two or more principal clauses; but a coördinate conjunction cannot connect a subordinate and a principal clause.

The coördinate conjunctions are *and*, *but*, *or*, and several conjunctions that are used in pairs; as, *either* — *or*; *neither* — *nor*; *both* — *and*; *not only* — *but also*. Conjunctions used in pairs are called **correlative conjunctions**.

Give me *either* liberty *or* death.

Not only boys *but also* girls are invited.

Correlative conjunctions are conjunctions that are used in pairs.

Position of Correlatives. — Correlatives should be placed immediately before the words they are intended to connect. It is correct to say *I think him neither honest nor truthful*.

Honest and *truthful* are the words to be connected ; therefore the correlatives should stand immediately before those two words. It would be incorrect to place *neither* before *think*.

ORAL AND WRITTEN EXERCISES

I. In the following sentences, supply the missing correlative conjunctions :

1. I like and trust him.
2. We know the boy nor the girl.
3. They spent their vacation at the seashore or in the mountains.
4. The captain had the confidence and the respect of the soldiers.
5. I am sure that New York is the largest but also the wealthiest city in the Union.
6. I think him honest nor truthful.
7. I am going to visit relatives in Chicago but also in Milwaukee.
8. I will give up my trip for snow nor rain.

II. Write sentences of your own, using correctly the correlatives *either — or*, *neither — nor*, *both — and*, *not only — but also*.

102. SUBORDINATE CONJUNCTIONS

Name the subordinate and the principal clauses in the sentences below :

The streams are dry because there has been little rain.

If we keep our eyes open, we shall find wonders all about us.

In the first sentence, what word connects the subordinate clause with the principal clause? In the second sentence, what word does this work? Since the words *because* and *if* are used to join subordinate clauses to principal clauses, they are called **subordinate conjunctions**.

Subordinate conjunctions are usually single words like *if, unless, although, as, because, since, for, that, lest, whether, than*; but sometimes the subordinate clause is introduced by **compound conjunctions** such as *as if, as though, so that, in order that, provided that, on condition that*.

He looks *as if* he were angry.

We study *in order that* we may learn.

A subordinate conjunction is a conjunction that connects a subordinate clause with a principal clause.

NOTE. — The subordinate conjunction performs much the same function as the relative adverb (see page 209). Both connect a subordinate clause with a principal clause, and many subordinate conjunctions have some adverbial force. Compare "He left *when* I appeared" and "He left *because* I appeared." For this reason, some authors make no distinction between these classes of words but include the relative adverbs *where, when, while, how, why*, etc., with the subordinate conjunctions.

ORAL EXERCISES

I. Tell whether the italicized conjunctions in the following sentences are coördinate or subordinate. Give the reason for your decision in each case.

1. All the rivers run into the sea, *yet* the sea is not full.
2. Pain is no evil, *unless* it conquers us.
3. Napoleon was *not only* a great general *but also* a shrewd diplomat.
4. *If* the blind lead the blind, both shall fall into the ditch.
5. Swiftly *and* silently the hours slip by.
6. We study geography *that* we may become intelligent about the world in which we live.
7. I forgive you *because* I love you.
8. Beware *lest* you fall.

9. Blessed are the peacemakers *for* they shall be called the children of God.

10. *Since* thou knowest not what a day may bring forth, waste not an hour.

11. Oh, it is excellent to have a giant's strength, *but* it is tyrannous to use it like a giant.

12. True hope is swift *and* flies with swallow's wings.

II. Select from a newspaper and bring to class selections containing at least three subordinate conjunctions.

HOW TO PARSE A CONJUNCTION

To parse a conjunction, we should tell the following things about it:

1. Its **class**, whether coördinate or subordinate.
2. What it **connects**.
3. If **subordinate**, whether the clause it introduces is substantive, adjective, or adverbial.

Example. *We study that we may become intelligent.*

That is a subordinate conjunction, which connects the principal clause *We study* with the subordinate clause *that we may become intelligent*. *That we may become intelligent* tells why we study; therefore it is an adverbial clause.

ORAL EXERCISE

Parse all the conjunctions in Exercise I on page 42.

103. SUBORDINATE CLAUSES — SUMMARY

You have learned that coördinate conjunctions serve to connect words, phrases, or clauses that are of equal rank, whereas subordinate conjunctions connect clauses of unequal rank, that is, subordinate clauses with principal clauses.

You should remember, however, that many words other than subordinate conjunctions connect subordinate and principal clauses. You have already studied such connecting or introductory words. The following list shows what parts of speech may be used to connect subordinate clauses with principal clauses :

1. **Relative Pronouns** : *who, which, what, that, whoever*, etc.

All things come to him *who* waits.

2. **Interrogative Pronouns** : *who, which, what*.

I wonder *what* he said. (This implies a direct question, "What did he say?")

3. **Relative Adverbs** : *when, where, why*, etc.

This is the house *where* I was born.

4. **Interrogative Adverbs** : *when, where, why, how*, etc.

Tell me *where* you are going. (This implies a direct question, "Where are you going?")

5. **Subordinate Conjunctions** : *since, if, although, that*, etc.

Since you urge me, I will come.

Whereas subordinate clauses are introduced by the various kinds of words mentioned above, you should keep in mind that in accordance with the kind of work these clauses do in the sentence they are (1) **adjective**, (2) **adverbial**, or (3) **substantive**. (See page 113.)

Adjective clauses are used like descriptive or limiting adjectives to modify some substantive. They are very useful in expressing shades of meaning which cannot be

described by a single modifying word. They serve also to give variety of expression.

The sun, *which was rising in the distant East*, began to tint the horizon.

This is the place *where the sea nymphs dwell*.

He came at a time *when I was not at home*.

You see that adjective clauses are introduced by relative adverbs, such as *where, when*, as well as by relative pronouns.

Adverbial clauses, like adverbs, are used to modify the assertion of the verb. They may do this by showing manner, time, place, degree, or cause. For example:

Manner — He acts *as if he were guilty*. (*How*.)

Time — Strike *while the iron is hot*. (*When*.)

Place — *Whither thou goest*, I will go. (*Where*.)

Degree — I appreciate your kindness *more than I can say*. (*To what degree*.)

Cause — Cæsar fell *because he was ambitious*. (*Why*.)

Substantive Clauses. — Since substantive clauses are clauses used as substantives, we naturally find them employed in many of the constructions where nouns or pronouns are often used. For examples, see pages 116, 117.

ORAL EXERCISES

I. Tell whether the subordinate clauses in the following examples are used as adjectives, adverbs, or as substantives. Mention the subordinate conjunctions.

1. Although King Midas was surrounded with gold, he was without food or drink.

2. Remember always that my best thoughts are with you.

3. As the twig is bent, the tree inclines.

4. And still they gazed and still the wonder grew
That one small head could carry all he knew.

5. Dost thou love life? Then do not squander time, for that is the stuff that life is made of.

6. Language was given to us that we might express our thoughts and feelings easily.

7. He who walks only where he sees men's tracks will not be likely to make discoveries.

8. None are so deaf as those who won't hear.

9. What man has done we can do.

10. Any coward can fight a battle when he is sure of winning.

11. The loss which is unknown is no loss at all.

12. If you have tears, prepare to shed them now.

13. He was so terrified that his knees quaked with fear.

14. So far as a man thinks, he is free.

II. Point out the subordinate clauses in the above examples that express manner, time, place, degree, or cause.

104. CLASSES OF VERBS

You have learned that the purpose of a verb is to assert something of its subject. You have learned, too, that verbs are divided into classes according to the way they make the assertions.

If a verb requires a direct object to complete the assertion it makes of its subject, it is called a **transitive verb**; as, *A good cause makes a stout heart.*

If, however, a verb makes an assertion without the aid of a direct object, it is called an **intransitive verb**; as, *Time never hurries.*

Furthermore, there is a kind of intransitive verb which does not make an assertion alone, but requires a complement which is not a direct object to complete its assertion. Such a verb makes an assertion by coupling or joining to the subject some word or words in the predicate, and is there-

fore called a **copulative verb**. For example, *Our friendship is tried and true. Nothing should seem trivial.*

You have seen also that the verb is not always a single word, but that it may be composed of two or more words called a **verb phrase**.

And finally you have learned to distinguish between the active and the passive voice of a verb. You have seen that the form of the verb which represents the subject as acting is called the **active voice**, whereas that form which represents the subject as acted upon is called the **passive voice**. For example, *Columbus discovered America.* (Active voice, because Columbus is represented as performing the act of discovery.) *America was discovered by Columbus.* (Passive voice, because America, the subject, is represented as having the act of discovery done to it.)

ORAL EXERCISE

In the following selection, point out the transitive, the intransitive, and the copulative verbs. Which verbs are in the active and which are in the passive voice?

Rip now entered the skirts of the village. He was followed by a troop of strange children who ran at his heels, and hooted after him. The dogs, too, by whom he was not recognized as an old acquaintance, barked at him as he passed. The very village was altered; it was larger and more populous. There were rows of houses which he had never seen before, and those which had been his familiar haunts had disappeared. Everything seemed strange. His mind now misgave him. Surely this was his native village, which he had left but a day before. There stood the Kaatskill mountains, there ran the silver Hudson at a distance, there was every hill and dale precisely as it had always been. Rip was sorely perplexed, — “That flagon last night,” thought he, “has addled my poor head sadly!”

— WASHINGTON IRVING (*Adapted*).

105. PERSON AND NUMBER OF VERBS

You have learned that nouns and pronouns are inflected to show number ; that is, to indicate whether they name one object or more than one object. You have seen also that certain pronouns indicate the person speaking, others the person spoken to, and still others the person spoken of. These pronouns may be arranged to show number and person as follows :

	<i>Singular</i>	<i>Plural</i>
<i>First person</i>	I	we
<i>Second person</i>	you	you
<i>Third person</i>	he, she, it	they

If, now, you use these pronouns as subjects of the verb *be* in sentences, you will see that the form of the verb undergoes certain changes.

	<i>Singular</i>	<i>Plural</i>
<i>First person</i>	I <i>am</i> happy	we <i>are</i> happy
<i>Second person</i>	you <i>are</i> happy	you <i>are</i> happy
<i>Third person</i>	he <i>is</i> happy	they <i>are</i> happy

Verbs are said to have **person** and **number** because they sometimes change their forms *according to the person and number of their subjects*.

Very few changes, however, are made in the forms of a verb to agree with the person and number of the subject.

	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
<i>First person</i>	I have	we have	I write	we write
<i>Second person</i>	you have	you have	you write	you write
<i>Third person</i>	he has	they have	he writes	they write

The most common change is in the third person, singular number, as you will see by examining the verbs at the bottom of page 226. In the forms of the verb that express past time, such as *had* or *wrote*, no changes are made for agreement with the person and number of the subject.

	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
<i>First person</i>	I had	we had	I wrote	we wrote
<i>Second person</i>	you had	you had	you wrote	you wrote
<i>Third person</i>	he had	they had	he wrote	they wrote

A few verbs, especially those referring to the weather, are called **impersonal verbs**, because their subject *it* does not refer to any definite person or thing; as,

It snows. *It* rains. How *it* blows!

ORAL AND WRITTEN EXERCISES

I. Give the person and the number of the verbs in the following sentences. Remember that a verb agrees with the subject in person and number.

1. Sweet land of liberty, of thee I sing.
2. We think with gratitude and reverence of the work that was done, of the sacrifices that were made by the early settlers of our country.
3. The ship with no captain will reach no port.
4. "I am the king's daughter," she said, "and my name is Medea."
5. Ye men of Athens, I perceive that in all things ye are too superstitious.
6. You must run to win the race.
7. Man is supreme lord and master
Of his own ruin and disaster.
8. What do you want, O lonely night,
That you wail the long hours through?

II. Give the person and the number of the verbs in the selection from Washington Irving on page 225.

Rewrite the second selection, Exercise II, page 13, in the third person.

Retell the first anecdote on page 331 in the third person; the second anecdote in the first person.

106. AGREEMENT OF VERBS WITH THEIR SUBJECTS

The preceding lesson has shown that the common rule for the agreement of a verb with its subject is as follows:

A verb agrees with its subject in number and in person.

In applying this rule the following facts should be kept in mind:

Plural Verbs.

1. Two or more singular subjects connected by *and* usually take a plural verb. (See, however, 4 and 5 below.)

Time *and* tide *wait* for no man.

2. A collective noun takes a plural verb when we think of the individual members of the group.

Our family *are* all well.

Singular Verbs.

3. A collective noun takes a singular verb when we think of the group of objects which it denotes as a whole.

Our family *is* going to the country for the summer.

4. If two nouns connected by *and* name the same person or thing, the verb is singular.

A statesman and patriot *is* needed for the office.

In this sentence, only one man is needed who combines in himself the qualities of a statesman and a patriot.

5. Two substantives in the singular connected by *or* or *nor* take a verb in the singular.

Is John or Mary going?

6. If two subjects together express one idea, the verb is singular.

The end and aim of my life *is* not getting.

7. Some nouns that are plural in form, but singular in meaning, take a singular verb.

Ten dollars *is* too much. (Meaning the sum of ten dollars.)

Mathematics *is* difficult for me. (Meaning the subject of mathematics.)

8. Nouns modified by the adjectives *each*, *every*, *either*, *neither*, *no*, *a*, etc., take singular verbs.

Either man *is* capable.

9. The indefinite pronouns *each*, *either*, *neither*, *anybody*, *everybody*, *one*, *someone*, etc., take singular verbs.

Each *has done* his part.

Everybody *knows* that.

10. Words joined to a singular subject by *with*, *together with*, *in addition to*, *as well as* are considered parenthetical, and therefore do not affect the number of the verb.

John, as well as his brothers, *was* late this morning.

The boat, with captain and crew, *was* lost.

11. A singular subject takes a singular verb no matter what word or words may intervene between the subject and the predicate.

The account of his many strange experiences *was* most interesting.
Almost every one of my friends and neighbors *agrees* with me.

Singular or Plural Verbs.

12. The verb having as its subject two substantives connected by *or* and *nor* usually takes the person and the number of the substantive nearest it.

Either my mother or my sisters *are* going to the play.

Neither my friends nor I *am* to blame.

In the first sentence, the verb follows the plural noun *sisters*; therefore the plural verb *are* is used. In the second sentence, the verb follows the singular pronoun *I*; therefore the singular *am* is used.

ORAL AND WRITTEN EXERCISES

I. In the following sentences, decide which form of the verb in parentheses is correct, and give your reason in each case :

1. Neither of these stories (is, are) very interesting.
2. "The Arabian Nights" (is, are) well worth reading.
3. A red and white flag (was, were) flying from the mast.
4. A red and a white flag (was, were) flying from the mast.
5. The Jewish nation (was, were) made up of twelve tribes.
6. There (come, comes) the soldiers!
7. His honor, as well as his wealth (is, are) at stake.
8. Neither the lieutenant nor his troops (feel, feels) discouraged.
9. The account of Stanley's travels and explorations (fill, fills) several volumes.
10. Either you or he (is, are) mistaken.
11. The secretary and treasurer of the club (is, are) absent.
12. The United States (is, are) respected by all foreign powers.
13. Bread and butter (is, are), good food.
14. The garrison with three regiments of soldiers (was, were) captured.
15. Physics (is, are) studied in most high schools.
16. His aim and ambition (is, are) to lead the class.
17. Ten dollars (is, are) too much for that.

18. The president and the director of the company (wish, wishes) to resign.
19. The committee (have, has) gone to their homes.
20. Either you or my sister (have, has) done this.
21. The class (was, were) punished for its disorder.
22. This Congress (meet, meets) in March.

II. (1) Write two sentences containing collective nouns used in the singular, and two containing collective nouns used in the plural.

(2) Write two sentences containing subjects connected by *or* or *nor*.

(3) Write two sentences containing subjects selected from the indefinite pronouns *somebody*, *everybody*, *one*, *each*, *either*, *neither*.

(4) Write two sentences, each of which has a singular subject joined to a phrase beginning with *as well as*, *in addition to*, *together with*, or *with*.

107. TENSE

Compare the verbs in the three sentences below :

The stars *twinkle* in the evening sky.

The stars *twinkled* in the evening sky.

The stars *will twinkle* in the evening sky.

Here are three different forms of the same verb. The first of these, *twinkle*, asserts the action of the verb as taking place in present time.

The second, *twinkled*, asserts the action of the verb as having taken place in past time.

The third, *will twinkle*, asserts that the action is to take place in future time.

Tense is a change in the form of a verb to denote the time of its assertion.

The form of the verb that represents the action as taking place in present time is called the **present tense**; the form that expresses past time is called the **past tense**; and the form that expresses future time is called the **future tense**.

ORAL EXERCISES

I. Change the verbs of the following sentences to the *past tense*:

1. The sun rises in all its splendor.
2. It warms the earth with its rays.
3. The flowers turn toward the sun.
4. The dewdrops sparkle on the grass.
5. The crops are ripe in the fields.

II. Change the verbs of these sentences to the *future tense*:

1. Harvest follows the seed time.
2. Silence broods over the earth.
3. The harvest moon looked down through the great elm boughs.
4. The pilot steers by the harbor light.
5. Many birds sing their sweetest songs in the early morning.

III. Change the verbs of these sentences to the *present tense*:

1. The river danced and sparkled in the sun.
2. A good book will prove a good friend.
3. The brook flowed down the hillside.
4. The moon went on her journey around the earth.
5. She made a glimmering path across the sea.

108. COMPLETE OR COMPOUND TENSES

The three tenses which you have just studied, — the present, the past, and the future, — are called the **simple tenses**, because each represents the action as taking place in one of the three main divisions of time, — the present, the past, or the future.

But an action may be described as **completed** before some present, past, or future time.

Notice the following sentence :

1. I *have written* a letter.

This evidently means that the letter was written at the time the statement was made. In other words, the action of the verb is completed or perfected at the time of speaking. This tense is therefore called the **present perfect tense**.

Notice the sentence :

I *had written* the letter before the news came.

This statement shows that the act of writing had been completed or perfected at some definite time in the past. This tense is therefore called the **past perfect tense**.

Notice the sentence :

By this time to-morrow I *shall have written* the letter.

In this sentence, the verb phrase indicates that the act of writing will be completed or perfected at some time in the future. This tense is therefore called the **future perfect tense**.

These three tenses, — the present perfect, the past perfect, and the future perfect, — are called complete tenses because they represent action completed at some time in the present, past, or future.

The part of the verb combined with various forms of

have, as, written in have written, has written, had written, shall have written, is called the **past participle**. The complete tenses are sometimes called **compound tenses** because they are formed by joining the past participle of the verb to the auxiliary verb *have*.

Combining these tenses with the three simple tenses already learned, you see that a verb has the six following tenses :

<i>Present Tense</i>	I write
<i>Past Tense</i>	I wrote
<i>Future Tense</i>	I shall write
<i>Present Perfect Tense</i>	I have written
<i>Past Perfect Tense</i>	I had written
<i>Future Perfect Tense</i>	I shall have written

ORAL AND WRITTEN EXERCISES

I. Write sentences, using the following verbs in each of the six tenses, — present, past, future, present perfect, past perfect, future perfect :

wait	come	give	bring	try	grow
join	see	take	feel	send	run

II. Tell the tense of each verb in the following sentences :

1. Earth with her thousand voices praises God.
2. To-morrow will bring another day.
3. Ask your purse what you shall buy.
4. The forester came and the oak fell like a giant.
5. Patriots have toiled in their country's cause.
6. The gale had uprooted the tree.
7. He will have gone by the time you come.
8. This nation, under God, shall have a new birth of freedom.
9. He that will not sail till all dangers are over will never embark.
10. The silence of night has descended upon the village.

109. REGULAR AND IRREGULAR VERBS

You are familiar with the classification of verbs as transitive or intransitive, depending upon whether or not they require a direct object to complete their assertion. There is, however, another classification of verbs according to the way their past tenses are formed.

Turn back to page 231 and see what letters are added to the present tense of *twinkle* to form the past tense. Notice how the past tenses of the following verbs are formed.

<i>Present Tense</i>	<i>Past Tense</i>
The dewdrops <i>sparkle</i> .	The dewdrops <i>sparkled</i> .
I <i>look</i> at the sun.	I <i>looked</i> at the sun.
I <i>sleep</i> soundly.	I <i>slept</i> soundly.
The birds <i>sing</i> .	The birds <i>sang</i> .
The trees <i>fall</i> .	The trees <i>fell</i> .

The past tense of most verbs is formed in one of the two ways shown above:

(1) By adding *ed* or *d* to the simple form of the verb.

NOTE. — The simple form of the verb is the form commonly used in the first person, present tense.

(2) By changing the vowel of the present tense, with or without adding an ending.

Verbs that form their past tense and past participle by adding *d* or *ed* to the simple form of the verb are called **regular verbs**, while those that form their past tense or past participle in any other way are called **irregular verbs**.

A regular verb is a verb that forms its past tense and past participle by adding *d* or *ed* to the simple form of the verb.

An irregular verb is a verb that forms its past tense or past participle in some other way.

Irregular verbs include some of the most commonly used words in our language :

<i>Present Tense</i>	<i>Past Tense</i>	<i>Present Tense</i>	<i>Past Tense</i>
see	saw	get	got
come	came	find	found
swim	swam	fight	fought

WRITTEN EXERCISE

Write in parallel columns, as above, the present and past tenses of the following verbs, arranging the regular verbs by themselves ; then give orally a sentence using each form. If you are in doubt about the proper form of any verb, consult your dictionary or the list of verbs on page 303.

sing	shall	sell	feel
eat	can	lie	do
burn	write	defy	may

110. THE PRINCIPAL PARTS OF A VERB

You will notice that among the six tenses of the verb *write*, as given on page 234, only three different forms of the verb itself are used ; namely, the present tense *write*, the past tense *wrote*, and the past participle *written*. The other forms are compound forms, or verb phrases, obtained by combining the present tense or the past participle with the auxiliary verbs *shall* and *have*. If, therefore, these three forms, the present tense, the past tense, and the past participle, are known, it is possible to form all the tenses. They are consequently called the **principal parts of the verb**.

The present tense, the past tense, and the past participle are called the principal parts of the verb.

The principal parts of the common irregular verbs in our language should be committed to memory. They may be found in any good dictionary or in the list of verbs on page 303.

ORAL EXERCISES

I. Give the principal parts of the verbs *do*, *go*, *sing*, *eat*, and *take*.

II. Give the six tenses in the third person singular (that is, using the pronoun *he*, *she*, or *it*) of the verbs whose principal parts you gave above. Use these forms in original sentences.

Example. Present, *he does*; past, *he did*; future, *he will do*; present perfect, *he has done*; past perfect, *he had done*; future perfect, *he will have done*.

111. SEQUENCE OF TENSES

DIRECT AND INDIRECT DISCOURSE

Notice the sentences below :

I <i>know</i> that he <i>is</i> good.	I <i>knew</i> that he <i>was</i> good.
I <i>believe</i> that he <i>will come</i> .	I <i>believed</i> that he <i>would come</i> .
I <i>hope</i> that you <i>can go</i> .	I <i>hoped</i> that you <i>could go</i> .
I <i>wonder</i> what you <i>are doing</i> .	I <i>wondered</i> what you <i>were doing</i> .

In the first column, the verb of each main clause is in the present tense. Give the tense of the verb in each subordinate clause.

In the second column, the verbs of the main clauses are all in the past tense. Notice that the tense of each verb in the subordinate clauses likewise changes.

If the verb in the main clause is in the present tense, the

verb in the subordinate clause is usually in either the present or the future tense. If the verb in the main clause changes to the past tense, the verb in the subordinate clause generally changes to a past tense also.

This relation between the tenses of verbs in complex sentences is called **sequence of tenses**.

Notice the following sentences :

The teacher said, "There is no time to waste."

The teacher said that there was no time to waste.

Which of these sentences contains a direct quotation? Which contains an indirect quotation? A direct quotation is sometimes called **direct discourse** and an indirect quotation is sometimes called **indirect discourse**.

In the first of these sentences, the exact words of the speaker demand the use of the present tense of the verb *is*; but when the sentence is changed to indirect discourse, we have a complex sentence in which the verb of the subordinate clause follows the rule for the sequence of tenses.

Notice that the words *may*, *can*, *shall*, and *will* change to *might*, *could*, *should*, and *would* when the present tense of the verb in the main clause changes to the past tense.

He *says* { that he *may* go.
that he *can* go.
that he *will* go.
that I *shall* go.

He *said* { that he *might* go.
that he *could* go.
that he *would* go.
that I *should* go.

ORAL AND WRITTEN EXERCISES

I. In the following sentences, fill the blank with the proper form of the verb in parentheses :

1. My friend writes that she — well. (is, was)
2. My friend wrote that she — well. (is, was)

3. I hope that you —— come early. (will, would)
4. I hoped that you —— come early. (will, would)
5. I find that I —— not come. (can, could)
6. I found that I —— not come. (can, could)
7. I am afraid that I —— be late. (shall, should)
8. I was afraid that I —— be late. (shall, should)
9. The child believes that there —— fairies. (are, were)
10. The child believed that there —— fairies. (are, were)
11. I promise you that I —— come. (will, would)
12. I promised you that I —— come. (will, would)

II. Rewrite the following sentences, changing them from direct to indirect discourse. Be careful to change the tenses of the verbs in the subordinate clauses to correspond with those in the main clauses.

1. An old proverb says, "There is always room at the top."
2. The fox said, "The grapes are sour."
3. He asked, "Where are you going?"
4. The impatient boy shouted, "I will not wait another minute."
5. "May I go to the picnic?" begged the child.
6. "I cannot do the example," complained the girl.
7. Mary said, "I shall go if I am invited."
8. The poem says, "The child is father of the man."
9. She asked, "Why don't you hurry?"

112. MODE OF VERBS

Notice the forms of the verb in the sentences below :

1. He *is* my friend.
2. *Is* he your friend?
3. Would that he *were* my friend.
4. If he *were* my friend, I should be happy.
5. *Be* my friend.

In the first and second sentences, a fact is asserted or questioned. Here the form of the verb used is *is*.

The manner in which an assertion is made is called the **mode** or **mood** of the verb. In the first and second sentences, *is* is in the **indicative mode** because it states a fact or asks a question.

The indicative mode is the form of the verb with which you are already familiar, since it is used in by far the greatest number of sentences.

The third and fourth sentences evidently do not state facts, but merely speak of something that has been thought about or wished for. Here the form of the verb used is *were*. *Were* is in the **subjunctive mode** because it is used to express something as merely thought of.

The fifth sentence expresses an entreaty. Here the form of the verb used is *be*. *Be* is in the **imperative mode** because it is used to express a command or an entreaty.

You are already familiar with the imperative mode. It is always second person, because in a command some person is always spoken to directly. For example:

Forgive us our trespasses.

Give me of thy bark, O birch tree.

Thus you see that verbs have different forms to show different ways or manners of expressing an idea.

Mode or mood is that property of verbs which shows the manner in which an assertion is made.

The indicative mode is the form of the verb used to express a fact or ask a question.

The subjunctive mode is the form of the verb used to express something as merely thought of or wished for, or contrary to fact.

The imperative mode is the form of the verb used to express a command or an entreaty.

ORAL EXERCISE

Tell whether the verbs italicized in the following sentences are in the indicative or in the imperative mode:

1. Asking *costs* little.
2. Life, *be* dear to her.
Joy, *draw* near to her.
3. The evening shadows softly *fall* on hill and vale.
4. *Strike* for your altars and your fires;
Strike for the green graves of your sires.
5. You *must take* the will for the deed.
6. *Take* time to do your best.
7. Fortune *helps* the brave.
8. *Help* me, O Lord.
9. *Do* good to others. For that purpose only *were* you sent into this life.
10. *Flow* down, cold rivulet, to the sea.
11. *Row*, brothers, *row*! The stream *runs* fast,
The rapids *are* near; the daylight *is* past.
12. Never *bear* more than one kind of trouble at a time. Some people *bear* three: all they *have had*, all they *have* now, and all they *expect* to have.

113. THE SUBJUNCTIVE MODE

The subjunctive mode was once used very commonly; but in modern English it is used in only a few special constructions. The most important of these are as follows:

1. To express a wish, a prayer, or a desire.

Hallowed *be* thy name. Thy kingdom *come*. Thy will *be* done.
Would that this suspense *were* ended!

2. To express a **doubt**, or a **condition** that is **contrary to fact**, or a **condition** of present or future **uncertainty**. In

such cases it is usually preceded by *if*, *unless*, *though*, *although*.

Though he *give* me his word, I will not trust him.

If it *were* pleasant, we could start. (Implying that it isn't pleasant, therefore we cannot start.)

If it *be* pleasant this afternoon, we shall start. (Implying that it may or may not be pleasant.)

The forms of the subjunctive mode for the verb *be* and *see* will be found on pages 272 and 274. You will notice that the verb *be* has subjunctive forms different from the indicative forms in only the present and past tenses. In all other verbs of which *see* is a type, the difference between subjunctive and indicative exists only in the present tense, active voice, and in the present and past tenses, passive voice.

The most common subjunctive forms are found in the use of *were* for *was* in such expressions as *If I were*, *If you were*, *If he were*, etc., and in the use of a third person singular without the ending *s*; as, *God forbid*, *Long live the king*.

ORAL EXERCISE

Point out the subjunctive form in the following sentences, and tell what idea it expresses; that is, whether a wish, a prayer, or a condition:

1. If it be possible, as much as lieth in you, live peaceably with all men.
2. If I were in need, I should certainly call on him for help.
3. Peace be with you!
4. I wish it were cooler to-day.
5. God grant us peace!
6. If he were here, he would help us.
7. Though he slay me, yet will I trust in him.
8. Oh that my mother were here!

9. If you were in my place, you would not act differently.
 10. He acts as if he were angry.
 11. If I were an American, as I am an Englishman, while a foreign troop was landed in my country I never would lay down my arms.

114. POTENTIAL VERB PHRASES

The auxiliary verbs *may*, *can*, *must*, *might*, *could*, *would*, *should* are used with other verbs to form verb phrases which express *permission*, *possibility*, *ability*, *necessity*, *duty*, *determination*, and similar ideas.

Such verb phrases are called **potential verb phrases**, or phrases of possibility. Some grammarians consider them to be a special mode called the potential mode.

Although these auxiliaries are most commonly used to make statements in the indicative mode, they are used also in the subjunctive to denote a wish, purpose, doubt, condition contrary to fact, conclusion contrary to fact, etc. For example:

May you be happy !

He exercised so that he *might* become strong.

Oh that they *would* agree !

If he *could* enter college this year, he *would* be happy.

If I *should* succeed, it *would* be owing to you.

It is too bad that the innocent *should* suffer for the guilty.

Most of these potential auxiliaries have only two forms: ¹

<i>Present</i>	<i>Past</i>
may	might
can	could
will	would
shall	should

NOTE. — These verb phrases are also used in the passive; as, I *may be punished*, *might be punished*, *may have been punished*, etc.

Must and *ought* have only one form, the present tense.

The various meanings of these auxiliaries are shown in the following examples.

May and *might* indicate the ideas of *permission* or *possibility*.

Permission { You *may* do as you wish.
 { Father said I *might* do as I wished.

Possibility or Likelihood { It *may* rain, but I am not sure.
 { The captain said it *might* rain.

Can and *could* denote *ability* or *power*.

Ability or Power { She *can* swim well.
 { She thought she *could* swim well.

Must implies *necessity*.

Necessity. We *must* play hard to win.

Should expresses *duty* or *moral obligation*.

Obligation. The laws *should* be enforced.

Would indicates the ideas of *determination* or *habitual action*.

Determination. He *would* not obey me. (That is, he was determined not to obey me.)

Habitual Action. She *would* often talk to herself. (That is, it was a custom of hers to talk to herself.)

Mistakes are often made in the use of *may* and *can*. When asking *permission*, always use *may*. When you wish to express your *ability* to do a thing, use *can*.

May I go to the party? Yes, you *may*.

Can you play tennis? Yes, I *can*.

Remember that *had* should not be used before *ought*.

I ought to go.

I ought to have gone.

ORAL EXERCISES

I. Tell what each of the italicized auxiliaries is used to express, and reword the sentence, showing clearly what its meaning is:

Example.

You *should* be ready on time.

Should is used to express obligation. The sentence means *It is your duty to be ready on time.*

1. I thought I *could* run faster than you.
2. I have sprained my ankle; I *can* not skate this winter.
3. It *may* be true.
4. In spite of my warnings, he *would* go on.
5. Mother said that I *might* go to the party.
6. The painter drew men as they *ought* to be.
7. He *would* often walk alone in the woods.
8. Every man *must* do his share.
9. You *should* keep at it until you are done.

II. In the following sentences, decide which form of the word in parentheses should be used, and give your reason:

1. No man (can, may) serve two masters.
2. You (can, may) lead if you know the way.
3. (Can, may) you use a typewriter?
4. Yes. (Can, may) I use yours?
5. I (can, may) go skating if I (can, may) get my work done.
6. I (could, might) have finished long ago if I had not been interrupted.
7. (Can, may) we leave school early to-day?
8. The teacher said that we (could, might) finish the lesson at home.
9. Do come to see me as soon as you (can, may) find time.
10. Father said we (could, might) go if we (could, might) catch the train.

115. CORRECT USE OF *SHALL* AND *WILL*

I. *Shall* and *will* are two of the most troublesome words in the language. Study their use in these sentences:

I *shall* be late unless I hurry.
 We *shall* be late unless we hurry.
 You *will* be late unless you hurry.
 He *will* be late unless he hurries.
 They *will* be late unless they hurry.

In all these sentences, the idea of simple futurity is expressed but, as you see, in the case of the two sentences with subjects in the first person futurity is shown by use of *shall*; and in the three with subjects in the second and third persons, by the use of *will*.

To express futurity, use *shall* in the first person singular and plural, and *will* in the second and third persons.

The proper forms are further shown below:

<i>Simple Future</i>	
<i>Singular</i>	<i>Plural</i>
1. I shall go	We shall go
2. You will go	You will go
3. He, she, it will go	They will go

Notice the use of *shall* and *will* in the following sentences:

1. They will arrive by the first train to-morrow.
2. I shall be glad to go if you will go too.
3. We shall be glad to see you.
4. The north wind doth blow and we shall have snow.
5. I shall never forget my first sight of Niagara Falls.
6. You will find this an interesting book.

II. If the rule in regard to the use of *shall* and *will* that was given above were the only one to remember, these words would not be as troublesome as they are. They have another use, however, which is illustrated in the sentences below :

I *will* help you.
 We *will* help you.
 You *shall* receive help.
 He *shall* help you.
 They *shall* help you.

In these sentences *shall* and *will* do not express what will be done in the future, but they make a **promise**.

To express the idea of willingness, determination, or promise, use *will* in the first person singular and plural, and *shall* in the second and third persons. In the second and third persons, *shall* often expresses a command.

Willingness, Determination, Promise

<i>Singular</i>	<i>Plural</i>
1. I will go	We will go
2. You shall go	You shall go
3. He, she, it shall go	They shall go

Notice the use of *shall* and *will* in the following sentences :

1. If you don't understand your arithmetic lesson, I will help you.
2. If he made you a promise, he shall keep it.
3. I will study harder this month than I did last.
4. You shall say nothing against him in my hearing.
5. She shall finish the work that she has begun.
6. Thou shalt serve the Lord thy God with all thy might.
7. Ask and it shall be given you; seek and ye shall find.

III. In **questions**, *shall* is always used in the first person. In the second and third persons, *shall* or *will* is used, according as *shall* or *will* is expected in the answer. For example :

Shall I go with you?

Shall you be late? I am afraid I *shall*.

Will you go with me? I *will*, with pleasure.

IV. The rules given for *shall* and *will* apply to *should* and *would* also. To express obligation *should* is used with all three persons. To express futurity *should* is used in the first person and *would* in the second and third persons.

I *should like* to see you.

We *should like* to see you.

You *would like* to see him.

They *would like* to see you.

ORAL AND WRITTEN EXERCISES

I. Explain the use of *shall* and *will* in the following selections :

1. I will be faithful to God and loyal to the King. I will reverence all women. I will ever protect the weak and helpless. I will never engage in unholy wars. I will never seek to exalt myself to the injury of others. I will speak the truth and deal justly with all men.

—*Oath of Knighthood.*

2. If you do good, good will be done to you; but if you do evil, the same will be measured back to you.

3. Thou shalt have no other gods before me.

Thou shalt not take the name of the Lord thy God in vain.

Thou shalt not bear false witness against thy neighbor.

4. Ne'er shall the sons of Columbia be slaves.

5. How shall I rule over others, that have not command of myself?

6. Do justice to your brother and you will come to love him; do injustice to him and you will come to hate him.

II. Fill the blanks in the following sentences with the proper auxiliary, *shall* or *will*, *should* or *would*. Give the reason for your choice in each case.

1. I hope we —— have a pleasant day for our trip.
2. I hoped we —— have a pleasant day for our trip.
3. He —— never forget your kindness.
4. If the storm continues, I fear the boat —— be upset and we —— find ourselves in the water.
5. Help me or I —— drown!
6. How —— I find the way?
7. —— we take this train?
8. I do not believe that we —— ever find the money.
9. I did not believe that we —— ever find the man.
10. I promise that I —— do as you ask.
11. —— you be able to come?
12. Oh yes, I think I —— be.
13. I —— be thirteen years old next month.
14. You —— not contradict your parents.
15. —— you promise to meet me at the ferry?
16. What —— we do about it?
17. You —— never enter this house again.
18. I —— have nothing more to do with him.

III. Write three questions of your own, using either *shall* or *will* in each. Use as subjects the pronouns *I*, *he*, *you*.

IV. Write three sentences, using either *shall* or *will* to express simple futurity. Use as subjects *we*, *you*, *he*.

V. Write three sentences, using either *shall* or *will* to express determination or promise. Use as subjects *we*, *you*, *they*.

VI. Do the work called for in Exercises III, IV, and V, substituting for *shall* and *will* the words *should* and *would*.

116. PARTICIPLES

The forms of the verb that you have studied heretofore have been words that assert something about a subject. You will now see that there are forms of the verb that have no power of asserting, although they do have the other qualities of a verb. Study the use of the italicized words in the following examples :

The fisherman, *mending* his nets, sat on the beach.

Having mended his nets carefully, he went home.

He sat by his fireside *surrounded* by his children.

The word *mending* evidently has some of the qualities of a verb because it expresses action and takes a direct object *nets*. On the other hand, it makes no assertion, but seems to have the qualities of an adjective in that it describes the noun *fisherman*, which is the subject of the verb *sat*. In the second sentence, *having mended* has a direct object and is modified by the adverb *carefully*; but in other respects it is like an adjective modifying *he*. In the third sentence, *surrounded* likewise seems to be part adjective and part verb.

Such words as *mending*, *having mended*, and *surrounded*, which combine the qualities of verbs and adjectives are called **participles**. They are in effect verbal adjectives.

It is important to understand that participles do not make assertions. The first example above does not *assert* that the fisherman is mending his nets, although that is *implied*. What is asserted of the fisherman is that he sat on the beach, and the participle *mending* merely shows what he is doing while there.

A participle is a form of the verb that is used partly as a verb and partly as an adjective.

A group of words such as *mending his nets* and *surrounded by his children*, consisting of a participle with complements or modifiers, is called a **participial phrase**. A participial phrase is a phrase introduced by a participle.

NOTE. — Participles should not be confused with descriptive adjectives having the same form. In the sentence *Mother sat with her mending basket at her side*, *mending* is an adjective.

ORAL EXERCISES

I. Explain the adjective use of each italicized participle below. Point out the substantive it modifies, and show in what respect it is used as a verb.

1. He hears his daughter's voice
Singing in the village choir.
2. *Having constructed* a fort hastily, the settlers awaited the attack of the Indians.
3. Truth *crushed* to earth shall rise again.
4. We came to a beautiful garden *overlooking* the lake.
5. The old Indian sat by his tent *gazing* at the spoils of the hunt.
6. Knowledge *planted* in youth giveth shade in old age.
7. The cavalry, *having ridden* all day, were glad to reach camp.
8. The boats *sailing* away in the distance belong to the Gloucester fishing fleets.
9. The early settlers lived in houses *built* of rough logs.

II. Explain the uses of the participles in the following :

1. William of Normandy, conquering and compelling as he went, marched to London.
2. Horrified at the sight and too frightened to move, Bluebeard's wife stood at the door of the secret chamber.
3. The songs sung in childhood are never forgotten.
4. The horse struggling valiantly reached the further shore.
5. The boat torn from its moorings drifted to sea.
6. I was awakened by the birds singing their morning songs.

117. FORMATION AND USE OF PARTICIPLES

There are two simple forms of the participle, — the present participle and the past participle.

The **present participle** is formed by adding *ing* to the simple form of the verb. Thus, the present active participle of *see* is *seeing*; of *give*, *giving*; of *know*, *knowing*; of *catch*, *catching*.

The present participle usually represents action as taking place at the time asserted by the principal verb of the sentence.

I hear the bird *singing*.

They searched for her far and wide, *calling* her name in vain.

In the first of these sentences, the present participle *singing* represents the action as taking place in the present time, because the principal verb, *hear*, of the sentence is in the present — *I hear the bird that is singing*.

In the second sentence, the present participle *calling* does not represent the action as taking place in the present time, as one might think from looking at the participle alone; but it represents the act of calling as going on at the same time that the searching was going on, that is, in past time.

The past participle is always associated with the idea of past time or completed action. It is formed in a variety of ways, but generally ends in *ed*, *d*, *t*, *en*, or *n*. For example, the past participle of *kill* is *killed*; of *find*, *found*; of *fight*, *fought*; of *break*, *broken*; of *see*, *seen*; of *am*, *been*; of *throw*, *thrown*.

It is important always to show clearly what substantive a participle modifies, or else the meaning of the sentence

may not be clear. In a sentence like, *Looking out of the window, the fire was plainly visible*, the participle *looking* has no word to modify except *fire*; but the fire can do no looking. To make the meaning clear, the sentence should be rewritten to read, *Looking out of the window, we saw the fire plainly*.

The use of participles is so similar to that of adjectives that they are often used like pure adjectives. In fact, many words that are now classified as adjectives were originally participles.

A rolling stone gathers no moss. *A sleeping* fox catches no poultry.
Lost time is never found again. Never play with a *loaded* pistol.

ORAL AND WRITTEN EXERCISES

I. Restate any of the following sentences that you think are not clear:

1. Recalling the scenes of his childhood, the old man entered the familiar village.
2. Tattered and worn by many battles, they carefully preserved the old flag.
3. Crossing the river this morning, the fog was very dense.
4. Passing down the street, a beautiful view came in sight.
5. Damaged by the gales, the ship could hardly make the harbor.
6. Running as fast as possible, the burning house was reached.

II. Combine the following assertions and participial phrases, being sure that in each case the participial phrase is so placed that the meaning will be clear:

1. The spider was an inspiration to Robert Bruce (spinning the web).
2. I saw a house gayly decorated (going down street on the Fourth of July).
3. I was afraid of the elephant (being small and delicate).

4. Rain struck terror to the hearts of the gay crowd (beating down suddenly without warning).
5. The page served the king (arrayed in velvet suit and feathered cap).
6. The tortoise passed the hare (toiling slowly but surely on).
7. I saw a man running breathless down the street (sitting by the window).

118. NOMINATIVE ABSOLUTE

In the sentences you have studied thus far, the participle has modified some substantive in the principal clause. Notice, however, the use of the participle in the following example :

The food supply *failing*, the army was forced to surrender.

The participle *failing* modifies *food supply*, which has no grammatical connection with the principal clause, *the army was forced to surrender*. Since the noun *supply* stands grammatically apart from the rest of the sentence, it is said to be in the **nominative absolute** construction.

The phrase is used like an adverbial modifier, as will be seen if you substitute for it the adverbial clause *Because the food supply failed*.

Such nominative absolute constructions may likewise express, in addition to *cause*, as above, the *time* or the *circumstances* of the action of the principal verb.

The sun having set, the cattle returned home. (Here the phrase *The sun having set* is equivalent to an adverbial clause of time *When the sun had set*.)

The musician continued to play the wonderful symphony, *the audience listening in spellbound wonder*. (Here the phrase gives the circumstances under which the musician played.)

The nominative absolute is the case of a substantive used with a participle to express cause, time, or circumstance.

ORAL EXERCISES

I. In the following sentences, point out the nouns that are in the nominative absolute construction, mentioning the participle that modifies each :

1. The guide having left us, we were compelled to find our way back alone.
2. The storm blown over, we could continue our way.
3. She sat beneath the tree, resting her elbow on her knee.
4. Night coming on, the weary travelers looked for a comfortable inn.
5. Everything being in readiness, Columbus set sail on his long journey.
6. Failing to get any trace of the lost child, the party returned home.
7. We felt no fear, our guide being well acquainted with the road.
8. Seeing that he was discovered, the culprit took to his heels.

II. Whenever it is possible, change the participial phrases in Exercise I to adverbial clauses expressing similar ideas.

119. PARTICIPLES IN VERB PHRASES

In addition to their adjective uses, participles have another important work to do. Notice the simple predicates in the sentences below, and you will see that both present and past participles are used with auxiliary verbs to form verb phrases :

The sun *is setting* in the west.
Clouds *have covered* the sun.

The present participle is used also with forms of the verb *be* to make what is called the **progressive forms** of the verb. For example:

The robin *is singing*. They *were catching* fish.

The past participle is the form of the verb that is used with *be* to form the passive voice.

Gold *was discovered* in 1849.

A naval battle *has been fought*.

It is used also to form numerous verb phrases in the active voice.

I *have fought* the good fight.

I saw that they *had been* in trouble.

Whenever a participle is used in forming a verb phrase, — such as the passive voice, and the verb phrases of the active voice, — its adjective characteristics disappear and the verb phrase has all the properties of a verb.

In addition to the simple forms of the participle, — the present and the past tenses, — there are other tenses formed by using the auxiliary verbs *be* and *have*. The following are all the tenses of the participles, active and passive, of the verbs *see* and *know*:

	<i>Active Voice</i>	<i>Passive Voice</i>
<i>Present</i>	seeing	being seen
<i>Past</i>		seen
<i>Perfect</i>	having seen	having been seen
<i>Present</i>	knowing	being known
<i>Past</i>		known
<i>Perfect</i>	having known	having been known

It will be helpful to remember that the past participle of regular verbs (page 235) has the same form as the past tense.

ORAL EXERCISES

I. Form sentences, using the following verbs in the present tense, the past tense, and the past participle. Write them in three columns as below. If you are in doubt as to the form of the past tense, consult your dictionary.

tell, feel, leave, defend, select, buy, bring, build, hear, teach

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
He <i>tells</i> the truth	He <i>told</i> the truth	{ The truth <i>was told</i> or He <i>has told</i> the truth
I <i>feel</i> cold	I <i>felt</i> cold	I <i>have felt</i> cold
They <i>leave</i> to-night	They <i>left</i> to-night	He <i>was left</i> behind

II. Name the tense and voice of each participle in the exercise on page 251.

III. Form all participles of the following verbs, arranging them by tense and voice as above. Consult your dictionary, when necessary.

sing, begin, ride, eat, swear, take, lie, swim, ring, drink

120. GERUNDS

You are now familiar with the participle as a verb form that has no power to make an assertion, but that combines certain other verbal characteristics with those of an adjective. In other words, you have found the participle to be

a **verbal adjective**. You will now consider another verb form which, like the participle, expresses action without asserting it of a subject. This form ends in *ing* as does the present participle. Notice carefully the uses of the italicized words in the following examples:

Seeing is *believing*.

Carrying firearms in the city is forbidden.

I like *walking* in good company.

Careless *talking* is harmful.

These words ending in *ing* evidently express action, although they do not assert it; one of them, *carrying*, takes a direct object *firearms* and is modified by the adverbial phrase *in the city*. What is the modifier of *walking*? of *talking*? In certain respects, therefore, these words are like verbs. On the other hand, they are also used as nouns, for *seeing* and *carrying* are subjects, *believing* is a predicate nominative, and *walking* is a direct object. In addition to this, *talking* is modified by the adjective *careless*. These words, therefore, combine certain qualities of the verb and the noun, and for this reason they are called **verbal nouns** or **gerunds**. Such words *name* the action of a verb, but do not assert it.

A gerund is the form of the verb ending in *ing* that is used partly as a verb and partly as a noun.

The gerund should be carefully distinguished from the present participle, which also ends in *ing*.

The **participle** is a **verbal adjective**. It is never used as a noun.

The **gerund**, because it is a **verbal noun**, is always used like a noun.

The **use** of a verb form ending in *ing* will determine whether it is a gerund or a participle.

Sitting by the fireside, the old man fell asleep.
(*Sitting* is here a participle, because it modifies *man*.)

Sitting by the fireside was the old man's chief delight.
(*Sitting* is here a gerund because it is the subject of *was*.)

A phrase introduced by a gerund, as "*Carrying firearms* is forbidden," is called a **gerund phrase**.

Not all words that end in *ing* are either gerunds or participles. Many pure nouns have this ending. Such nouns, unlike gerunds, may be pluralized.

He learned many wise *sayings*. (Noun.)
Saying so does not make it so. (Gerund.)
It is a wise *saying* that haste make waste. (Noun.)
Drawing pictures is his delight. (Gerund.)
Her *drawings* were excellent. (Noun.)
A *drawing* was made by the architect. (Noun.)

ORAL EXERCISES

I. In the following sentences, tell whether each word ending in *ing* is a gerund, a participle, or a noun, giving your reasons:

1. And children coming home from school
 Look in at the open door.
2. The miser enjoys counting his wealth.
3. Spelling difficult words requires close attention.
4. Taking daily exercise is necessary to good health.
5. The enemy ceased firing their heavy guns.
6. Feeling perfectly safe, we quickly fell asleep.

7. Our team made a good showing in the game.
8. Feeling her way in the dark made her nervous.
9. Feeling sure that she was safe, we gave up the search.
10. The ocean is a wilderness reaching round the globe.
11. His work, repairing old paintings, required great skill.
12. We learn to do by doing.
13. His chief delight was tramping over his fields.
14. Next to being a great poet is the power of understanding one.
15. In the gymnasium the boys practice wrestling and jumping.

II. Tell how each gerund in Exercise I is used, that is, whether as (1) subject, (2) direct object, (3) object of a preposition, (4) predicate nominative, (5) appositive.

121. THE POSSESSIVE CASE WITH THE GERUND

On account of the noun quality of a gerund the limiting noun or pronoun often used before it must be in the possessive case.

Have you ever heard of *his telling* an untruth?
I do not approve of *John's going*.

In these sentences, *his* and *John's* are both in the possessive case and modify their respective gerunds *telling* and *going*. You must not use *him* and *John* in place of *his* and *John's* in sentences of this kind under the mistaken impression that the word following the preposition is the object of the preposition. The object of the preposition is the gerund itself, and the word immediately following the preposition is a possessive modifier of the gerund.

Explain the use of the italicized possessive pronoun in the following sentence:

I do not doubt *his* ruling wisely.

ORAL EXERCISE

In the following sentences, decide which of the forms in parentheses is correct. Give the reasons for your decision in each case :

1. I cannot endure (him, his) going away.
2. The President did not approve of (Congress's, Congress) spending so much money.
3. Don't you remember (my, me) writing to you?
4. The accident was due to the (horse's, horse) running away.
5. We can trust to (you, your) telling the truth.
6. The calm prevented (them, their) sailing the boat.
7. What is the need of (my, me) telling you?
8. I shall protest against our (country, country's) going to war.
9. She encouraged (our, us) coming to her with all our troubles.

122. INFINITIVES

Notice the sentences below:

To see is *to believe*.

Seeing is *believing*.

To carry firearms is forbidden.

Carrying firearms is forbidden.

I like *to walk* in good company.

I like *walking* in good company.

The italicized words in the first column are evidently similar in meaning and use to the corresponding gerunds, *seeing*, *believing*, *carrying*, and *walking* in the second column. They combine the qualities of a verb and a noun, and are consequently verbal nouns. They are composed of the simple form of the verb preceded by the word *to* and are called **infinitives**. The word *to* is called the sign of the infinitive.

An infinitive is the simple verb form, commonly preceded by the word *to*, which is used partly as a noun and partly as a verb.

The word *infinitive* means *unlimited*. This signifies that the infinitive form of a verb expresses the idea of that verb in the simplest way; that is, without having its form changed or limited by reason of the person or number of any other word in the sentence. In this respect the infinitive differs from the indicative, subjunctive, and imperative modes, which are called the **finite** forms of the verb.

Notice, in the sentences below, that the infinitive form remains the same regardless of changes in person and number of the principal verb :

I like *to walk* in good company.

He likes *to walk* in good company.

They like *to walk* in good company.

The gerund is sometimes called the **infinitive in *ing***, because it also has no limitations of person and number.

The examples of the infinitives given above are all in the *present tense, active voice*. Verbs also have a *perfect infinitive, active voice*, which is formed by combining *have* with the past participle; as, *to have walked, to have seen*.

NOTE. — The perfect infinitive is used only when the infinitive refers to a time preceding that of the principal verb.

He seems *to have departed* before we arrived.

The passive voice also has two infinitives, which are formed by adding the past participle to the infinitives of *be*; as, *to be believed, to be seen (present tense)*; *to have been believed, to have been seen (perfect tense)*.

The infinitives of the verbs *believe* and *see* may be grouped as follows :

<i>Tense</i>	<i>Active voice</i>	<i>Passive voice</i>
<i>Present</i>	to believe to see	to be believed to be seen
<i>Perfect</i>	to have believed to have seen	to have been believed to have been seen

WRITTEN EXERCISE

Write all the infinitives of the following verbs, arranging them as above. Use as many of them as possible in sentences of your own. If you are in doubt as to the form of the past participle, consult your dictionary or the list of verbs on page 303.

make, do, write, buy, catch

123. USES OF INFINITIVES

THE INFINITIVE USED AS A NOUN

Since the infinitive is a verbal noun, we may expect to find it used in most of the noun constructions. These various uses are shown in the following examples :

1. **As subject**, --- with or without an object or a modifier.

To err is human.

To find fault is easy.

To swim well requires much practice.

2. **As predicate nominative.**

Our duty is *to help* one another.

His plan was *to climb* the mountain.

3. **As appositive.**

This was his greatest ambition, *to serve* his country.

The mother taught her cub the law of the jungle, *to obey*.

4. As direct object.

Children love *to play*.

I tried *to do* my best.

5. As object of a preposition.

The enemy had no choice but (except) *to fight*.

He was about *to sell* his house.

THE INFINITIVE WITH *IT*

You will often find sentences in which the infinitive is used with the introductory word *it*.

It is more blessed *to give* than *to receive*.

It is your duty *to command*; mine *to obey*.

It is good *to have* friends.

It is noble *to seek* truth.

In sentences of this kind, *it* is the grammatical subject of the sentence, but the real or logical subject is the infinitive, which is in apposition with *it*. In the sentences above, the word *it* has little meaning; we do not know to what it refers until the infinitive explains it. *What* is more blessed? *To give* is more blessed.

As *it* is not necessary to the sentence, it is sometimes called an **expletive**, which means a word that *fills in*. (See page 102.)

ORAL AND WRITTEN EXERCISES

I. In the following sentences, explain how each infinitive is used as a substantive. Which sentences contain *it* used as an expletive?

1. The greatest of faults is to be conscious of none.

2. To keep your own secret is wisdom; to expect that others will keep it is folly.

3. It is better to be alone than in bad company.
4. I ask for nothing but to be left alone.
5. It was her greatest pleasure to walk among the stately trees.
6. As a boy, Lincoln had a fixed purpose, to get an education.
7. A soldier has no choice but to obey.
8. I love to wander in the forest and to hear the voices of nature around me.
9. It is hard for an empty bag to stand upright.
10. To neglect exercise is dangerous.
11. It is a good thing to give thanks unto the Lord.
12. Most people dislike to travel alone.
13. Stevenson's advice to children is "to be mannerly at table."
14. It is easier to see the faults of others than to recognize our own.
15. Learn to labor and to wait.
16. To give to the poor is to lend to the Lord.
17. He quoted the proverb, "To talk much is to say little."
18. To accept a favor from a friend is to confer one.
19. It is never too late to mend.

II. Write two sentences of your own to illustrate each of the five noun uses of the infinitive.

124. INFINITIVES AS MODIFIERS

You have learned that the infinitive resembles a noun. Since, however, nouns are used in phrases as adverbial and adjective modifiers (page 34), you will find that infinitives also are often used like adjectives and adverbs. A careful study of the following sentences will show this.

A desire *to kill* is strong in primitive man.

The wish *to succeed* spurred the girl on.

In the first of these sentences, the infinitive *to kill* tells *what* desire is strong; in the second sentence, *to succeed*

tells *what* wish spurred the girl on. In other words, the infinitives describe or limit the meaning of the nouns *desire* and *wish* respectively, and are therefore used as **adjectives**. We might substitute for the infinitive *to kill* the adjective phrase *for killing*, and for the infinitive *to succeed* the adjective phrase *for success*.

Notice the following sentences :

The speaker raised his hand *to command* silence.

The boy failed *to make* the team.

In the first of these sentences, *to command* tells *why* the speaker raised his hand ; in the next sentence, *to make* tells *how* or in *what respect* the boy failed. These infinitives, then, modify verbs and are, therefore, used as **adverbs**. We might substitute for the infinitive *to command* the adverbial phrase *for the sake of commanding*, and for the infinitive *to make* the adverbial phrase *in making*.

In the sentence, *I am too tired to walk*, the infinitive is also used as an adverb. We might substitute for *to walk* the adverbial phrase *for walking*. Here, however, the infinitive modifies not a verb but the adjective *tired*.

Notice this sentence :

It is your duty *to do the work thoroughly*.

Name the modifier and the complement of the infinitive. A group of words like *to do the work thoroughly*, consisting of an infinitive with its complements or modifiers is called an **infinitive phrase**.

An infinitive phrase is a phrase introduced by an infinitive.

It is considered best to place no word of any kind between *to* and the infinitive. *To come gladly* is a better expression than *to gladly come*.

ORAL EXERCISE

Tell whether the following infinitives are used as adjective or as adverbial modifiers. State in each case what word the infinitive modifies. Point out the infinitive phrases.

1. The hero had strength ^{adj.} to do and courage ^{adj.} to dare.
2. The wise man fills his barns in days of plenty ^{adv.} to provide for the days of famine.
3. The pangs of homesickness are hard ^{adv.} to bear.
4. Cassius stirred up the conspirators to stab Cæsar.
5. Air to breathe, food to eat, and clothes to wear are common human necessities.
6. Lincoln's ability to meet an emergency was often tested.
7. I failed to understand what the lecturer said.
8. He certainly is a man to be envied.
9. All were eager to welcome the new captain.
10. I have no time to waste on such trifles.
11. Music hath charms to soothe the savage breast.

125. INFINITIVE CLAUSES

Compare the following sentences:

My friend wishes *that I would visit him*.

My friend wishes *me to visit him*.

In the first sentence, the object of *wishes* is the clause *that I would visit him*, in which *I* is nominative case, subject of *would visit*. In the second sentence, the object of *wishes* is the **infinitive clause** *me to visit him*, in which the subject of the infinitive is the pronoun *me* in the objective case.

The subject of an infinitive is always in the objective case.

Infinitive clauses are common as objects of verbs of *knowing, thinking, telling, perceiving, believing, commanding, wishing* and others of similar meaning.

The complement of an infinitive is in the same case as its subject. This is particularly important to remember when using the infinitive *to be*. A comparison of infinitive clauses with corresponding clauses introduced by *that* will make this clear.

I know that it is *he*. (*He* is nominative in agreement with *it*, the subject of *is*.)

I know it to be *him*. (*Him* is objective in agreement with *it*, the subject of *to be*.)

Who do you think (that) *he* is? (*Who* is here nominative because *he*, the subject of *is*, is nominative.)

Whom do you think *him* to be? (*Whom* is here objective because *him*, the subject of the infinitive *to be*, is objective.)

On the other hand, when the infinitive *to be* has no subject, the predicate noun or pronoun following it is in the nominative case, in agreement with the subject of the principal verb.

This lady seems to be *she*. (*She* is nominative because it agrees with *lady*, the subject of the principal verb *seems*.)

Who was I thought to be? (This construction will be clearer if the order is changed to *I was thought to be who*, in which *who* is nominative in agreement with *I*.)

After certain words the sign of the infinitive *to* is omitted :

I saw him *sign* the deed.

I do not dare *go* alone.

He heard the wind *blow*.

She made me *feel* ashamed.

We felt the house *shake*.

Please *open* the window.

Some of the verbs after which the sign of the infinitive is omitted are: *bid, can, dare, feel, hear, let, make, may, need, please, see*.

ORAL EXERCISES

I. Which of the forms given in parentheses is correct? Give your reasons. In the second and third sentences, change the infinitive clauses to clauses introduced by *that*. Note the change in pronouns.

1. I think that it is (she, her).
2. We believed the visitors to be (them, they).
3. We all knew the woman to be (she, her).
4. (Who, whom) do you guess this stranger to be?
5. (Who, whom) do you guess that this stranger is?
6. Who would believe that woman was (she, her)?
7. That short man is supposed to be (he, him).
8. (Who, whom) am I supposed to be?

II. In the following sentences, point out the infinitive clauses that are used as objects. Change, whenever possible, each infinitive clause to a substantive clause introduced by *that*:

1. The captain ordered the boats to be lowered.
2. Do you wish me to go with you?
3. I found her to be a good companion.
4. Napoleon's soldiers believed him to be a great leader.
5. England expects every man to do his duty.
6. They knew him to be a miser.
7. My uncle wishes me to go to college.
8. My father's business required him to leave the city.
9. I believe your policy to have been wrong.
10. The judge ordered the prisoners to be released.

III. Name the infinitives in the following sentences. In some instances the sign *to* is omitted. When an infinitive has a subject, mention it.

1. Money makes the mare go.
2. I love to see the snow fall.

3. We dared not turn back.
4. I saw him hit you.
5. Did you hear the bell ring?
6. I have never known him to tell a falsehood.
7. He promised me to come.
8. Please give me your attention.
9. Let me help you.

IV. In the following sentences, explain the construction of each infinitive; that is, tell whether it is used as a noun, as an adverbial modifier, or as an adjective modifier:

1. Full many a flower is born to blush unseen.
2. This is no time to laugh.
3. None knew thee but to love thee;
 None named thee but to praise.
4. To toil is the common lot of mankind.
5. A bad man is like an earthen vessel,
 Easy to break and hard to mend.
6. The captain urged the passengers to be calm.
7. 'Tis better to have loved and lost
 Than never to have loved at all.
8. Pure religion and undefiled is this, to visit the fatherless and the widows in their affliction, and to keep himself unspotted from the world.
9. This saying — to do unto others as you would have them do unto you — is called the Golden Rule.
10. There is always time to lend a helping hand.
11. Wise men talk because they have something to say; fools, because they wish to say something.
12. To believe a thing impossible is the way to make it so.
13. We are not here to play, to dream, to drift;
 We have hard work to do, and loads to lift.
14. To give to the poor is to lend to the Lord.
15. It is easier to build two chimneys than to keep one in repair.
16. I come not, friends, to steal away your hearts.

126. CONJUGATION OF VERBS

You have learned that verbs may have an active and a passive voice, that they change their form to show agreement with their subjects in person and number, and that they have different tenses to show distinctions in the time, and different modes to show distinctions in the manner of the assertions they make. The orderly arrangement of the forms of a verb is called the **conjugation of a verb**.

Conjugation is the orderly arrangement of the forms of the verb in the various voices, modes, tenses, persons, and numbers.

CONJUGATION OF THE VERB *BE*

	<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
<i>Principal Parts:</i>	am	was	been

INDICATIVE MODE

<i>Present Tense</i>		<i>Past Tense</i>	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1. I am	We are	I was	We were
2. You are	You are	You were	You were
3. He is	They are	He was	They were

<i>Future Tense</i>		<i>Present Perfect Tense</i>	
1. I shall be	We shall be	I have been	We have been
2. You will be	You will be	You have been	You have been
3. He will be	They will be	He has been	They have been

<i>Past Perfect Tense</i>		<i>Future Perfect Tense</i>	
1. I had been	We had been	I shall have been	We shall have been
2. You had been	You had been	You will have been	You will have been
3. He had been	They had been	He will have been	They will have been

NOTES. — The forms of the second person singular with *thou*, namely, *thou art*, *thou wast*, *thou wert*, *thou wilt be*, *thou hast been*, *thou hadst been*, *thou wilt have been*, are old forms that are used chiefly in poetry and in the Bible. These forms and the other pronouns of the third person, *she*, *it*, can be supplied in the conjugation when desired.

In the future tenses, notice that *shall* is used in the first person and *will* in the second and third persons.

SUBJUNCTIVE MODE

(This is usually preceded by the conjunctions *if*, *though* or *lest*.)

<i>Present Tense</i>		<i>Past Tense</i>	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1. I be	We be	I were	We were
2. You be	You be	You were	You were
3. He be	They be	He were	They were

Present Perfect Tense

Past Perfect Tense

Same as Present Perfect Indicative | Same as Past Perfect Indicative

IMPERATIVE MODE

2. Be you 2. Be you |

INFINITIVES

Present, To be

Perfect, To have been

PARTICIPLES

Present, Being

Past, Been

Perfect, Having been

GERUNDS

Present, Being

Perfect, Having been

CONJUGATION OF *SEE*, ACTIVE AND PASSIVE

Notice that the passive voice is composed of the verb phrases made by prefixing the various forms of *be* to the past participle *seen*.

	<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
<i>Principal Parts:</i>	see	saw	seen

INDICATIVE MODE

ACTIVE VOICE

PASSIVE VOICE

Present Tense

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1. I see	We see	I am seen	We are seen
2. You see	You see	You are seen	You are seen
3. He sees	They see	He is seen	They are seen

Past Tense

1. I saw	We saw	I was seen	We were seen
2. You saw	You saw	You were seen	You were seen
3. He saw	They saw	He was seen	They were seen

Future Tense

1. I shall see	We shall see	I shall be seen	We shall be seen
2. You will see	You will see	You will be seen	You will be seen
3. He will see	They will see	He will be seen	They will be seen

Present Perfect Tense.

1. I have seen	We have seen	I have been seen	We have been seen
2. You have seen	You have seen	You have been seen	You have been seen
3. He has seen	They have seen	He has been seen	They have been seen

ACTIVE VOICE

PASSIVE VOICE

Past Perfect Tense

1. I had seen	We had seen	I had been seen	We had been seen
2. You had seen	You had seen	You " " "	You " " "
3. He had seen	They had seen	He " " "	They " " "

Future Perfect Tense

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1. I shall have seen	We shall have seen	I shall have been seen	We shall have been seen
2. You will have seen	You will have seen	You will have been seen	You will have been seen
3. He will have seen	They will have seen	He will have been seen	They will have been seen

SUBJUNCTIVE MODE

(This is usually preceded by *if, though, or lest.*)

ACTIVE VOICE

PASSIVE VOICE

Present Tense

1. I see	We see	I be seen	We be seen
2. You see	You see	You be seen	You be seen
3. He see	They see	He be seen	They be seen

Past Tense

1. I saw	We saw	I were seen	We were seen
2. You saw	You saw	You were seen	You were seen
3. He saw	They saw	He were seen	They were seen

*Pres. Perf. and Past Perf. Tenses**Pres. Perf. and Past Perf. Tenses*Same as Pres. Perf. and Past Perf.
IndicativeSame as Pres. Perf. and Past Perf.
Indicative

IMPERATIVE MODE

2. See (you)	See (you)	Be seen	Be seen
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INFINITIVES

<i>Present</i>	<i>Perfect</i>	<i>Present</i>	<i>Perfect</i>
To see	To have seen	To be seen	To have been seen

PARTICIPLES

<i>Present</i> , Seeing	<i>Present</i> , Being seen
<i>Perfect</i> , Having seen	<i>Past</i> , Seen
	<i>Perfect</i> , Having been seen

GERUNDS

<i>Present</i> , Seeing	<i>Present</i> , Being seen
<i>Perfect</i> , Having seen	<i>Perfect</i> , Having been seen

How does the third person singular, present tense, indicative mode, active voice, differ from the third person plural? Do you find this same difference in the other tenses?

All verbs in our language, except *be*, are conjugated like *see*. For example, the forms of the verb *know* in the first person singular, indicative mode, may be arranged as follows:

Principal Parts: know, knew, known

<i>Tense</i>	ACTIVE VOICE	PASSIVE VOICE
<i>Present</i>	I know	I am known
<i>Past</i>	I knew	I was known
<i>Future</i>	I shall know	I shall be known
<i>Present Perfect</i>	I have known	I have been known
<i>Past Perfect</i>	I had known	I had been known
<i>Future Perfect</i>	I shall have known	I shall have been known.

ORAL EXERCISES

I. Conjugate the following verbs in the first person singular, indicative mode, the first four in the active and the passive voice, and the last two in the active voice:

love know hear tell come go

II. Conjugate the following verbs in the third person singular, subjunctive mode,—the first two in the active and the passive voice, and the last four in the active voice:

love see work play sleep come

III. Give all the infinitives, gerunds, participles, and imperative forms of :

laugh grow study sit stand agree

127. PROGRESSIVE AND EMPHATIC FORMS OF VERBS

PROGRESSIVE FORMS OF THE VERB

1. I *see* new things each day.
2. I *am seeing* new things each day.
3. I *saw* new things each day.
4. I *was seeing* new things each day.

Notice the difference between the first and the second sentences. Both represent present time; but the first merely states a fact, whereas the second represents an act as going on or progressing in present time. Again, the third sentence states a fact in past time, whereas the fourth sentence represents an act as progressing in past time.

Forms like *are seeing* and *was seeing* that are obtained by combining the verb *be* with the present participle are called **progressive forms**.

The progressive forms of a verb represent the action as going on or continuing at a given time.

PROGRESSIVE FORMS, INDICATIVE MODE OF *SEE*

Present Tense

ACTIVE VOICE

PASSIVE VOICE

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1. I am seeing	We are seeing	I am being seen	We are being seen
2. You are seeing	You are seeing	You are being seen	You are being seen
3. He is seeing	They are seeing	He is being seen	They are being seen

Other tenses of this verb may be formed in the same way.
For example :

<i>Tense</i>	ACTIVE	PASSIVE
<i>Past</i>	I was seeing	I was being seen
<i>Future</i>	I shall be seeing	
<i>Present Perfect</i>	I have been seeing	
<i>Past Perfect</i>	I had been seeing	
<i>Future Perfect</i>	I shall have been seeing	

EMPHATIC FORMS

Certain forms of the verb *do* are sometimes combined with another verb to give emphasis to the expression of the idea. These forms are used only in the present and past indicative and in the present imperative.

<i>Present Tense</i>		<i>Past Tense</i>	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1. I do see	We do see	I did see	We did see
2. You do see	You do see	You did see	You did see
3. He does see	They do see	He did see	They did see

Imperative Present, Do see.

These forms are used for other purposes besides emphasis, as follows :

1. With the adverb *not*.

I *do not* see you. Do *not* run away.

2. In asking questions.

<i>Statement</i>	<i>Question</i>
You <i>see</i> me.	Do you <i>see</i> me?
You <i>saw</i> me.	Did you <i>see</i> me?

ORAL EXERCISES

I. In the following sentences, select the emphatic, the passive, and the progressive verb forms :

1. Did you ever pause before a painting?
2. Much is needed and much is being done.
3. He does love you in spite of what you did.
4. A good name is rather to be chosen than great riches.
5. Little do we know what lies before us.
6. Do you wonder what I am seeing?
7. Let all things be done decently and in order.
8. I am coming, little maiden!
9. I am requested to make a speech.
10. You did see me, I am sure.
11. We are growing old.
12. Do be calm, father.

II. Write five sentences with progressive verb forms and five sentences with emphatic verb forms. Write five questions, five statements, and five commands using *do* or *did* with *not*.

128. SOME IRREGULAR VERBS

Your attention has been called in previous lessons to the correct usage of certain irregular verbs. You have been urged to commit to memory the principal parts of such verbs and to give them special care in your spoken as well as in your written language. You will find the principal parts of some of these verbs given below. Learn them perfectly.

You will also find a number of exercises that will help you to use these forms correctly. Study the suggestions and work the exercises very carefully.

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>	<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
go	went	gone	begin	began	begun
eat	ate	eaten	drink	drank	drunk
come	came	come	ring	rang	rung
do	did	done	sing	sang	sung
lay	laid	laid	sit	sat	sat
lie	lay	lain	set	set	set
see	saw	seen	sink	sank	sunk
break	broke	broken	swim	swam	swum
speak	spoke	spoken	know	knew	known
freeze	froze	frozen	grow	grew	grown
rise	rose	risen	show	showed	shown

ORAL AND WRITTEN EXERCISES

Lie and Lay

The verb *lie*, which means to rest in a horizontal position, is an *intransitive* verb and therefore takes no object. Its principal parts are *lie*, *lay*, *lain*.

The verb *lay*, which means to place or put in position, is a *transitive* verb and therefore requires an object. Its principal parts are *lay*, *laid*, *laid*. Because the present tense of this verb is the same in form as the past tense of the verb above, mistakes are often made. If you will remember that *lay*, the past tense of *lie*, is intransitive, and that *lay*, to put in place, is transitive, you will have no trouble in the correct use of these words.

I. Explain the use of the various forms of *lie* and *lay* in the following sentences :

1. Slowly and sadly we laid him down.
2. Hush, my dear, lie still and slumber.
3. Never lay down your arms while a foe threatens your country.
4. They have laid down their arms.
5. The snow lay on the ground.
6. The snow lies on the ground.
7. Many a time have I lain on my back under that old pine.
8. Do you like to lie in bed in the morning?

II. Decide which of the forms in parentheses to use in the following sentences :

1. The child is (lying, laying) in the cradle.
2. Cyrus Field (lay, laid) the Atlantic cable.
3. The moonlight (lay, laid) soft and still upon the waves.
4. (Lie, lay) still and go to sleep.
5. (Lie, lay) aside your work and come to play.
6. The book is on the table where I (lay, laid) it yesterday.
7. Snow has (laid, lain) on the mountain top since last November.
8. The shower has (laid, lain) the dust.

III. Use the principal parts of *lie* and of *lay* correctly in good written sentences of your own.

Sit and Set

The verb *sit*, which means to have a seat, is an intransitive verb and, therefore, requires no object. Its principal parts are *sit*, *sat*, *sat*.

The verb *set*, which means to put or place, is a transitive verb and, therefore, takes an object. Its principal parts are *set*, *set*, *set*.

The verb *set* is sometimes used in another sense — *We set out on our travels. The sun sets behind the mountains.* In this sense *set* is intransitive and takes no object.

IV. Explain the use of the different forms of *set* and *sat* in the following sentences :

1. We sat within the farmhouse old.
2. Nail to the mast her holy flag;
 Set every threadbare sail.
3. The hen sits on her eggs.
4. We set the table for breakfast.
5. The gardener has been setting out the tulip bulbs.
6. I have been sitting at the window watching him.
7. Set the vase on the table and then come and sit by me.
8. We sat about the fire and talked for hours last evening.

V. Decide which of the forms in parentheses to use in the following sentences, and give your reasons :

1. The farmer (sat, set) a trap for the fox.
2. The child is (sitting, setting) on the floor.
3. He is (sitting, setting) up his lead soldiers.
4. Shall I (sit, set) the flowers on the table?
5. (Sit, set) here quietly and rest.
6. See the birds (sitting, setting) on the telegraph wire.
7. We (set, sat) the house in order and then (sat, set) down to rest.
8. I have (set, sat) here many a time.

VI. Use the principal parts of *sit* and of *set* in good written sentences of your own.

Do, See

The past tense of *do* is *did*.

The past tense of *see* is *saw*.

Do not confuse the past participles of these verbs, *have done* and *have seen*, with their past tenses. *Done* and *seen* are never used without auxiliaries.

Remember that *don't* is the contraction for *do not* and should be used only with a plural subject.

VII. Write three good sentences in each of which you use the past tense of *do*, three in which you use *don't* with a plural subject and *doesn't* with a single subject, three in which you use the past participle of *do*, and three in which you use the past tense and the past participle of *see*.

Go, Come

The past participle of *go* is *gone*.

The past participle of *come* is *come*.

Do not confuse the past tense of these verbs, *went* and *came*, with their past participle. *Went* and *came* are never used with auxiliaries.

VIII. Write three good sentences using the past tense of *go*, three using the past tense of *come*, three using the past participle of *go*, and three using the past participle of *come*.

Show, Freeze, Break, Speak

IX. Look up in the list of verbs on page 303 the principal parts of the four verbs above. Use each of these verbs correctly in two sentences; in the first, use their past tenses; in the second, use their past participles.

Know, Throw

The past tense of *know* is *knew*.

The past tense of *throw* is *threw*.

Notice that these verbs do not form their past tenses, nor indeed any of their parts, by the addition of *ed*.

X. Write three sentences using the past tenses of both *know* and *throw*, and three using their past participles.

XI. Prove that you understand how to use correctly the three parts of all the verbs of the list on page 279 by using each in either an oral or a written sentence of your own.

XII. Write sentences showing that you know the difference in meaning between *rise* and *raise*, *affect* and *effect*, *lend* and *loan*, *like* and *love*, *accept* and *except*, *may* and *can*, *learn* and *teach*, *let* and *leave*, *bring* and *take*, and *expect* and *suspect*.

Consult the dictionary, when necessary.

129. REVIEW OF VERBS — PARSING

In your study of the verb, you have distinguished between the following: (1) forms that have the power of asserting, — that is, that are used in the predicate to make an assertion about the subject, and are called *predicate verbs* or *verbs*; (2) forms such as the infinitives, participles, and gerunds, which do not make assertions but which combine certain other qualities of a verb with the qualities of some other part of speech, and are called *verbals*.

In parsing verb forms, it will be convenient to distinguish between verbs and verbals.

To parse a **verb** we should tell the following things about it:

1. Its **class** as to form, whether regular or irregular, and its **principal parts**.
2. Its **class** as to use, whether transitive or intransitive.
3. Its **voice, mode, tense, person, and number**.
4. Its **complement** (if there is one).
5. Its **syntax**.

Example. *The waves tossed their white crests angrily.*

Tossed is a regular verb whose principal parts are *toss, tossed, tossed*. Since it takes a direct object *crests*, it is a transitive verb. It is in the active voice and indicative mode, past tense. It is in the third person, plural number, to agree with its subject *waves*. Its complement is the direct object *crests*.

To parse a **verbal**, we should tell the following things about it:

1. Whether it is an **infinitive, a participle, or a gerund**.
2. The **verb** of which it is a part.

3. Its **voice** and **tense**.

4. Its **syntax** or use.

Example.

I love to read poetry.

To read is an infinitive, part of the verb *read*. It is active voice, present tense. *To read* is direct object of the verb *love*, and it has *poetry* as its direct object.

ORAL EXERCISE

Parse the italicized verbs and verbals in the following selections :

1. This world is wide enough *to hold* both thee and me.
2. And the trees *said* to the fig tree, "*Come* thou and reign over us."
3. *Rocked* in the cradle of the deep.
I *lay* me down in peace *to sleep*.
4. *Let* us *have* faith that right makes might.
5. Courage consists not in blindly *overlooking* danger, but in seeing it and *conquering* it.
6. *To know* how *to wait* is the greatest secret of success.
7. *Try* *to care* for what is best in thought and action.
8. *Heaped* in the hollows of the grove the autumn leaves lie dead.
9. The pessimist, instead of *hoping* that to-morrow's skies will be sunny, prefers *to remember* that yesterday's skies were clouded.
10. A rose by any other name *would smell* as sweet.
11. *Build* me straight, O worthy master, stanch and strong, a goodly vessel.
12. A miser grows rich by *seeming* poor; the extravagant man *grows* poor by *seeming* rich.
13. A man's trustworthiness in great matters *may be learned* by his honesty in little things.
14. Raleigh *had* already *spent* so much money that he was forced *to give* up the attempt *to plant* a colony in America.
15. Heaven *watch* over the Republic! Fortune *smile* upon it!
16. There is no happiness in *having* or in getting, but only in *giving*.

17. The dense forest was to the Indians a home in which they *had lived* from childhood. To their keen eyes the wilderness *was* an open book. Nothing at rest or in motion *escaped* them. A scrape on a tree trunk, a bruised leaf, a faint indentation of the soil which no white man *could see*, all told them a tale as plainly as if it *had been shouted* in their ears.

18. As the steamer kept steadfastly on her way down the harbor, the air *became* colder and colder. The storm *increased* in violence until it was impossible *to escape* from its onset in the shelter of any nook or corner on deck. The captain and pilot paced to and fro on the bridge, *stamping* their feet, *beating* their hands, and *blinking* ahead into the eye of the wind. From time to time they *turned* their backs to the gale *to catch* breath as they rubbed their noses, already as red as the port side-light of the steamer.

19. Along our pathways sweet flowers *are blossoming*, if we *will* only *stop to pluck* them and *smell* their fragrance. In every meadow birds *are warbling*, *calling* to their mates and soaring into the blue, if we will only stop our grumbling long enough *to hear* them.

20. We *will* never *bring* disgrace to this, our city, by any act of dishonesty or cowardice, nor ever *desert* our suffering comrades in the ranks. We will fight for the ideals and sacred things of the city, both alone and with many. We *will* *revere* and obey the city's laws and do our best *to incite* a like respect and reverence in those about us who are apt *to set* them at naught. We will strive unceasingly *to quicken* the public's sense of civic duty. Thus, in all these ways we *will transmit* this city to those not less, but greater, better and more beautiful than it *was transmitted* to us.

—Oath of the Athenian Youth.

130. SUMMARY OF PHRASES

I. According to their use in a sentence, phrases are classified as adjective, adverbial, and substantive phrases.

1. An adjective phrase is a phrase that is used as an adjective.

He was a man *of good habits*.

2. An adverbial phrase is a phrase that is used as an adverb.
We waited *with beating hearts* for the signal.

3. A substantive phrase is a phrase that is used as a substantive.

To see her is to love her.

II. According to their form, that is, according to the way they are constructed, phrases are classified as prepositional, participial, infinitive, and gerund phrases.

1. A prepositional phrase is a phrase introduced by a preposition.

She dwelt *on a wide moor*.

2. A participial phrase is a phrase introduced by a participle.

Having paid our respects, we departed.

3. An infinitive phrase is a phrase introduced by an infinitive.

It is excellent *to have a giant's strength*.

4. A gerund phrase is a phrase introduced by a gerund.
Carrying firearms is forbidden.

131. ADDITIONAL USES OF THE OBJECTIVE CASE

You are by this time familiar with the first six of the following uses of the objective case :

1. As direct object.

Shout the glad *tidings*!

2. As indirect object.

Night brings *us* refreshing sleep.

3. As object of a preposition.

We sped across the *country*.

4. As appositive.

We love our country, the *land* of the free.

5. **As objective complement.**

He that makes himself *nothing* is nothing.

6. **As adverbial objective.**

We rode fifty *miles*.

7. The words, *like*, *unlike*, *near*, and *next* used as adjectives or adverbs, are often followed by the objective case without the preposition.

He looks like *me*.

James swam like a *fish*.

She lives near *me*.

Like in the first sentence is a **predicate adjective** because it qualifies the subject — *He is like*. In the second sentence, *like* is an *adverb* because here it evidently modifies the verb *swam*. For the same reason *near*, in the third sentence, is an *adverb*.

Some authors classify these words as prepositions introducing adverbial phrases.

8. Consider the use of the objective case in the following sentences :

Father offered *me* a *dollar*. (Active Voice.)

I was offered a *dollar* by my father. (Passive Voice.)

A *dollar* was offered me by my father. (Passive Voice.)

In the active voice form, the direct object is *dollar* and the indirect object is *me*. When this sentence is changed to the passive form, one of the objects *me* becomes subject of the passive verb, whereas the other object *dollar* is retained as object of the passive voice. An object such as *dollar* is called the **retained object**. Another form of this sentence is given in the third example, in which *me* is an indirect object.

The retained object is, of course, found only after verbs that take a direct and an indirect object in the active voice.

9. There are a few verbs, in addition to those that take objective complements (page 88), that take two objects in the objective case, one denoting the person and the other the thing. For example:

I asked him a *favor*.

The word *him* is the direct object, and *favor*, naming the thing, is called the **secondary object**.

10. Verbs that are usually intransitive may take an object similar in meaning to the verb.

Sleep the *sleep* that knows not waking.

Such an object is called a **cognate object**.

ORAL EXERCISES

I. Change the following sentences to the passive form and tell what words become retained objects:

1. They paid me the money.
2. I told him the exact truth.
3. The principal promised us a vacation.
4. I offered her my seat.
5. My sister taught me music.

II. Point out the cognate and the secondary objects in the following sentences:

1. He lived a life of pleasure.
2. I dreamed a dream that could not be.
3. Sing a song of sixpence.
4. My friend taught me Italian.
5. We have wept each other's tears.
6. He asked me the way to the station.

132. DIFFERENT USES OF THE SAME WORDS

You have seen in your work in analysis that it is the **use** of a word that determines its part of speech. Some words are used in only one or two ways, but certain other words have four or five uses.

Below are a few of these "general utility" words. Show in the case of each italicized word that it is the part of speech indicated in parentheses:

- Above.* The stars twinkle far *above* us. (Preposition.)
 No cloud *above*, no earth below,
 A universe of sky and snow! (Adverb.)
 The *above* selection is from Whittier's "Snow-Bound."
 (Adjective.)
 Lord of love, look from *above* (the *place* above). (Noun.)
- After.* *After* the storm came a wonderful calm. (Preposition.)
 The *after* effects of a cold plunge are warming and invigorating. (Adjective.)
- All.* *All* is ended now, — the hope, the fear, and the longing. (Indefinite pronoun.)
All men are created free and equal. (Limiting adjective.)
 When the widow dropped her mite into the alms-box she gave her *all*. (Noun.)
- As.* *As* the evening shadows fall, one by one the stars appear. (Conjunctive or relative adverb.)
As Cæsar was ambitious I slew him. (Conjunction.)
 We sang *as* gaily *as* the birds sing. (The first *as* is an adverb; the second is a conjunction.)
- Before.* *Before* the threshold of
 Jove's court my kingdom is. (Preposition.)
 We look *before* and after
 And pine for what is not. (Adverb.)
 Consult the oracle *before* thou settest sail. (Conjunctive or relative adverb.)

- But.* He tried hard *but* he did not succeed. (Conjunction.)
 None *but* (except) the brave deserve the fair. (Preposition.)
 It is *but* common politeness to raise your hat. (Adverb.)
 There's no fireside howsoe'er defended.
But has one vacant chair. (Relative pronoun.)
- Like.* I *like* all out-door sports. (Verb.)
Like begets *like*. (Noun.)
 My brother likes history; I have a *like* fondness for poetry.
 (Adjective.)
 The Indian went *like* a flash (goes). (Conjunctive adverb.)
- That.* What is *that*? (Demonstrative pronoun.)
 It is *that* same old song. (Demonstrative adjective.)
 It has an air *that* haunts me. (Relative pronoun.)
 I wish *that* you would sing it again. (Conjunction.)
- What.* Ask *what* you will. (Relative pronoun.)
What seekest thou? (Interrogative pronoun.)
What man art thou? (Interrogative adjective.)
What! can this be true? (Interjection.)

133. SUMMARY OF IMPORTANT PRACTICAL RULES

NOUNS

1. The possessive singular of nouns is regularly formed by adding an apostrophe and *s* ('*s*) to the common form of the singular; as, *boy, boy's*.
2. The possessive plural is formed by adding an apostrophe and *s* ('*s*) to the common form of the plural, provided that form does not end in *s*; as, *men's, children's*. If the plural form ends in *s*, the apostrophe only is added; as, *girls', birds'*.
3. Compound nouns form their possessive cases by making the necessary changes at the end of the word.

The *attorney-general's* office; my *sister-in-law's* house; the *king of England's* yacht.

4. When two or more nouns denote joint ownership, such as a firm name, the sign of the possessive is added to the last word only.

Lord and Taylor's store; *Smith and Company's* office.

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5. When, however, two or more nouns are used together, but denote separate ownership, the sign of the possessive is added to each noun.

Wordsworth's and Browning's poems.

6. In speaking of persons, a double possessive form is sometimes used, that is, the *of* phrase and the regular possessive sign.

She was a friend *of my mother's*.

7. The *s* is sometimes omitted in the possessive singular to avoid a succession of hissing sounds, but the apostrophe is retained.

For goodness' sake, for conscience' sake, Xerxes' successor.

PRONOUNS

8. The possessive forms of the pronouns do not take an apostrophe.

his, hers, ours, yours, theirs.

9. A pronoun agrees with its antecedent in person, number, and gender.

The *stag* at eve had drunk *his* fill.

10. When the antecedent of a pronoun is a noun that may be either masculine or feminine, such as *friend, cousin, beast*, and there is nothing to indicate which is meant, it is customary to use a pronoun of the masculine gender.

Every *person* has *his* faults.

The wild *beast* from *his* cavern sprang.

11. *Their* should never have a singular antecedent.

All the students should prepare *their* lessons.

Each student should prepare *his* lessons.

12. The case of a pronoun is determined by its use in the clause of which it is a member.

The man *who* will not work shall want.

She *whose* name you mentioned is loved by all.

You to *whom* I appeal are a wise and just judge.

13. When referring to yourself and others, courtesy requires that you put yourself last and the person to whom you are speaking first.

You, Mary, and *I* have always been friends.

He saw you and *me*.

14. Two or more nouns or pronouns joined by conjunctions should be in the same case.

You and *I* must go together.

He sat between *you* and *me*.

Mother called my *sister* and *me* into the house.

15. *Myself* should not be used in place of *I*. The regular use of the compound personal pronouns is to show emphasis or to refer to the subject (as reflexives).

John and *I* (not *myself*) go to the same school.

16. A predicate nominative agrees with its subject and is in the nominative case.

Who is knocking? It is *I*.

17. The subject of an infinitive is in the objective case.

My friend wishes *me* to go.

18. The complement of an infinitive is in the same case as its subject; namely, the objective case, if that subject is expressed. If the subject of the infinitive is omitted, then the complement of the infinitive is in the same case as the subject of the principal verb; namely, the nominative case.

I know it to be *him*. (*Him* is objective case in agreement with *it*, the subject of the infinitive *to be*.)

This lady seems to be *she*. (*She* is nominative because it agrees with *lady*, the subject of the principal verb *seems*.)

19. *Who* and *whoever* should be used only where the construction of the sentence requires the nominative case and *whom* and *whomever* where it requires the objective case.

He is a friend *who*, I believe, will help you.

He is a friend *whom*, I believe, you can trust.

(In these sentences *I believe* is parenthetical; the construction of *who* and *whom* will be clearer by dropping *I believe*.)

She is very popular with *whoever* meets her.

She is very popular with *whomever* she meets.

20. When any one of the singular indefinite pronouns is used as the antecedent of a personal pronoun, care must be taken to use the singular form. Some of these pronouns that are really singular seem at first sight to indicate more than one person. For instance, *everybody* does not mean all people taken together, but every *single* individual; *everything* does not mean all things taken together, but every *single* thing.

England expects *everyone* to do *his* duty.

Everybody must do as *he* thinks best.

21. The indefinite pronoun is regarded as masculine when it refers to either masculine or feminine genders or to both.

Each went *his* own way.

No one was ready with *his* work.

ADJECTIVES

22. *This* and *that* should be used only to modify singular nouns and *these* and *those* to modify plural nouns.

I do not like *this* sort of thing.

I do not like *these* sorts of things.

23. The comparative degree of an adjective is used to compare an object with one other, and the superlative degree to compare it with two or more others.

Which planet is *nearer* the earth, Jupiter or Venus?

Which planet is the *largest*, Jupiter, Venus, or Mars?

24. Both the definite article *the* and the indefinite articles *a* and *an* are used to show that nouns or adjectives are to be taken separately.

I see a red, green, and yellow leaf. (One leaf.)

I see a red, a green, and a yellow leaf. (Three leaves.)

We elected the secretary and treasurer. (One man with two offices.)

We elected the secretary and the treasurer. (Two men.)

25. The article should not be used after *kind of* and *sort of*.

I object to this *sort of* thing.

I like that *kind of* man.

ADVERBS

26. Adverbs should be placed as near as possible to the words they modify. The word *only* is a particularly troublesome word. Notice how it is placed in the following sentences, and how its position affects the meaning of the sentence.

I *only* said that I was twelve years old.

I said that I was *only* twelve years old.

27. It is sometimes difficult to decide whether to use an adjective or an adverb, especially after such verbs as *grow*, *look*, *feel*, *sound*, *smell*, and *taste*. If the added word refers to the subject, it should be an adjective; if it modifies the verb, it should be an adverb.

The child looks *shy*.

The child looked *shyly* about her.

28. Two negatives applied to the same statement make an affirmative. To say that you *can't* do *no* thing means that you *can* do *some* thing.

Can't, *won't*, *haven't*, and all other contractions that end in *n't* already have a negative as a part of themselves. You must, therefore, never use such words as *no*, *none*, and *nothing* with them. Say:

I *haven't* a book or I *have* no book.

I *didn't* do *any* work or I *did* no work.

I *haven't* said *anything* or I *have* said *nothing*.

VERBS

29. A verb agrees with its subject in number and person.

We *were* glad that she *was* present.

We *don't* care if he *doesn't* come.

30. A collective noun takes a singular verb when we think of the group of objects which it denotes as a whole; it takes a plural verb when we think of the individual members of the group.

Our family *is* going to the country for the summer.

Our family *are* all well.

31. Some nouns that are plural in form, but singular in meaning take a singular verb.

Ten dollars *is* too much. (Meaning the sum of ten dollars.)

Mathematics *is* difficult for me. (Meaning the subject of mathematics.)

32. The indefinite pronouns *each, either, neither, anybody, everybody, one, someone, etc.*, take singular verbs.

Each *has done* his part.

Everybody *knows* that.

33. The singular subject takes a singular verb no matter what word or words may intervene between the subject and the predicate.

The account of his many strange experiences *was* most interesting.
Almost every one of my friends and neighbors *agrees* with me.

34. Two or more singular subjects connected by *and* usually take a plural verb.

Time and tide *wait* for no man.

35. If two nouns name the same person or thing, however, the verb is singular.

A statesman and patriot *is needed* for the office.

In this sentence, only one man is needed who combines in himself the qualities of a statesman and a patriot; therefore the singular verb *is* is used. If two men were needed, the article *a* would be repeated and the sentence would read:

A statesman and a patriot *were needed*.

36. If two subjects together express one idea, the verb is singular.

The end and aim of my life *is* not getting.

37. Words joined to a singular subject by *with*, *together with*, *in addition to*, *as well as*, are considered parenthetical, and therefore do not affect the number of the verb.

John, as well as his brothers, *was* late.

The boat, with captain and crew, *was* lost. ✓

38. The verb following subjects connected by *or* and *nor* usually takes the person and the number of the nearest subject.

Either my mother or my sisters *are* going to the play.

Neither my friends nor I *am* to blame.

39. An adverb should not be placed between an infinitive and its sign *to*.

It is important to do your work *thoroughly*.

40. The tenses in principal and subordinate clauses should show proper sequence.

I hoped he *would* come.

I hope he *will* come.

41. Every participle (unless used in a verb phrase) should modify a substantive. The participle should not be left *dangling* without an antecedent.

Crossing the street, he was run over. (Not "a car ran over him.")

42. The limiting noun or pronoun used before a gerund must be in the possessive case.

I do not approve of *his* (or *John's*) going.

PREPOSITIONS

43. Care should be used to distinguish between such prepositions as *into*, *in*, *between*, *among*, etc.

As I came *into* the room I saw there were several people *in* it.

ORAL AND WRITTEN EXERCISE

Show by sentences of your own that you understand and can apply each of the rules given in this section.

134. SENTENCES FOR ANALYSIS AND PARSING

1. The gift without the giver is bare.
2. Save the minutes, for the minutes make the hours. ✓
3. Napoleon, the conqueror, died on the island of St. Helena. ✓
4. Fortune is called blind by those upon whom she confers no favors.
5. The keenest pleasure is that which others share with us.
6. If we stand firm, we shall not fail. *Our clause* ✓
7. Give each his right, and never try to crowd. ✓
8. It is a long road that has no turning.
9. When the shadows of evening fall, the sunbeams fly away. *sun clause* ✓
10. The laws of Nature are pitiless.
11. The place where you stand is holy ground.
12. Catherine, Queen of England, come into court! ✓
13. God sent his singers upon earth
With songs of sadness and of mirth.
14. To fight and to gain victories are not the best things.
15. The blackbird whistles from the thorny brake.
16. To be noble is counted a greater thing than to be rich.
17. He who does all he can does enough.
18. Napoleon is called the man of destiny.
19. No man is so perfect but he sometimes errs.
20. May God make us worthy of the memory of Abraham Lincoln.
21. An important part of education is to acquire the habit of finishing every piece of work that is undertaken.
22. Truth is the highest thing that man may keep.
23. The "Pilgrim's Progress" was written by an Englishman named John Bunyan.
24. Feeling sure that it is so does not make it so.
25. I have a feeling that you are wrong.
26. One must be poor to know the luxury of giving.
27. To reach port we must sail, not drift with the current. ✓
28. The day being rainy, we gave up our journey. *prior clause* ✓
29. Having gone so far, we decided to finish the experiment.
30. Heaven help him!

31. Across the narrow beach we flit,
One little sandpiper and I.
32. Much exercise made him strong and healthy.
33. When shall I see you again?
34. Christmas brings us good cheer.
35. Nothing great or good can be accomplished without labor.
36. Sail on, O Union, strong and great!
37. Walk in, sir, and make yourself comfortable.
38. Leaves have their time to fall and stars to set.
39. Few things are needed to make a wise man happy.
40. He must be cold indeed who can look upon the folds of our flag without feeling pride of country.
41. Who will not mercy unto others show,
How can he mercy ever hope to have?
42. The winds may blow and the seas may roar, but I shall not fear their might.
43. It has been wisely said that the happiness which a man enjoys depends upon his disposition.
44. The robins are not good solo singers, but their chorus is unrivaled.
45. In some lands was heard the shout of victory, in others the wail of defeat.
46. No man does any work perfectly who does not enjoy his work.
47. Let them obey who know how to rule.
48. When friendships are real, they are not fragile and easily broken but solid and lasting.
49. Learn to care for what is best in thought and action.
50. The hope of good things to come and the memory of good things in the past unite to make the present attractive.
51. Nature reserves her most precious secrets for those who deserve to know them.
52. Sympathy will open doors which all other keys fail to unlock.
53. A penny given willingly is of greater value than a pound given grudgingly.
54. The unwearied sun from day to day
Does his Creator's power display.
55. O night and storm and darkness, ye are wondrous strong.

56. Mountains which once reared their heads above the clouds have been gnawed down by the tooth of time.

57. Education attempts to change what is into what ought to be.

58. The Secretary of State furnished me a passport.

59. Lord God of Hosts, be with us yet,

Lest we forget — lest we forget!

✓ 60. England's one hope lay in the character of her Queen. Elizabeth was now in her twenty-fifth year. Personally she had more than her mother's beauty; her figure was commanding, her face queenly and intelligent, her eyes quick and fine. She was a bold horsewoman, a good shot, a graceful dancer, a skilled musician, and an accomplished scholar. She studied Greek diligently, reading every morning from the Greek testament as well as from some one of the great Greek tragedies or orations. She spoke Italian and French as fluently as her mother-tongue.

61. The boy who was staggering under the weight of his instrument had expected this command. He at once commenced that short rub-a-dub air that will at any time rouse a thousand men from the deepest sleep and cause them to fly to their means of offense. The crew of the Ariel had been collected in groups, studying the appearance of the enemy, cracking their jokes, and waiting for this order to repair to the guns. At the first tap of the drum, therefore, they spread with steadiness to the different parts of the little vessel where their various duties called them.

62. It was about twelve at noon, and a servant brought in dinner. It was only one substantial dish of meat in a platter about four and twenty feet in diameter. The company were the farmer and his wife, three children, and an old grandmother. When they were seated, the farmer placed me at some distance from him on the table, which was thirty feet high from the floor. I was in a terrible fright, and kept as far as I could from the edge for fear of falling. The wife minced a bit of meat, then crumbled some bread on a trencher, and placed it before me. I made her a low bow, took out my knife and fork, and began to eat. Then in a most respectful manner I drank her ladyship's health, expressing the words as loud as I could in English. At this the company laughed so heartily, that I was almost deafened with the noise.

135. THE ENGLISH LANGUAGE

When the first English settlers came to America, over three hundred years ago, they brought with them an inalienable birthright that has come down to us as a precious legacy, — the *English language*.

The history of this language is most interesting. Like the history of a nation, it has to do with conquest, colonization, and the advancement of learning, and like the life of an individual it has its period of undeveloped infancy and its times of growing youth and well-rounded maturity.

The English language is not so old as English history. The first inhabitants of the British Isles were Britons who spoke Celtic, the parent tongue of Wales, Ireland, and the northern part of Scotland.

About the middle of the fifth century, these Britons were driven out of what is now England into Scotland and Wales by bands of warlike Teutons from northern Germany, — the Angles, the Saxons, and the Jutes. The Britons left behind them only a few words that are used in our speech of to-day. Among these are *coat*, *basket*, *cart*, *pranks*, *prancing*, *happy*, and *pert*.

The Angles, being the most powerful of the conquering tribes, called the land wrenched from the Britons, *Angleland*, or *England*. They called themselves and the language they introduced *English*. This early English, or Anglo-Saxon, as it is called by modern scholars, was a rough, rude, much-inflected tongue, very different from the English of to-day, as you may see by comparing the selection from The Lord's Prayer given below.

“ Faeder ure thu the eart in heofenum ”

“ Our Father which art in Heaven ”

In the year 1066, England was invaded and conquered by the Normans, another band of bold Teutons who several hundred years before had settled in one of the northern provinces of France, where they had acquired some of the polish of the French tongue. For a number of years after the Norman conquest, the polite or court language of England was Norman French and the common tongue, English. A very good account of the difference between the vocabularies of the ruling Normans and the conquered English can be found in the first chapter of Sir Walter Scott's *Ivanhoe*.

In our language of to-day, it is interesting to note that many of our formal, courtly words, such as *sovereign*, *scepter*, *throne*, *realm*, *royalty*, *prince*, are of Norman-French origin, and that the majority of our useful workaday words come from the early English.

Gradually the Normans and the English were united in government, feeling, and language.

Middle English, a tongue built upon early English and polished and enriched by many Norman-French words, became the national language. About the middle of the fifteenth century, the whole of Europe was influenced intellectually by the capture of Constantinople by the Turks. Italy, France, and England became the homes of Greek and Latin scholars, who brought with them the learning and culture of ancient Greece and Rome. The following words, as well as many others, came to the English language through this channel.

<i>Greek</i> — atlas	pathos	crisis	skeleton	method
<i>Latin</i> — circus	stupor	squalor	stamen	example

As civilization advanced and intercourse between countries increased, the English language was further enriched by words from various tongues. From the Italian it had *macaroni*, *piano*, *piazza*, *lava*, etc.; from the Spanish *mosquito*, *negro*, *cañon*, etc., from the German, *meerschaum*, *zinc*, *waltz*, *nickel*, etc.

By the sixteenth century, the English tongue had been molded into much its present form. The English of Shakespeare, while differing in numerous particulars from our speech of to-day, is yet in form, construction, and pronunciation modern English.

As the English language is still very much alive, it is constantly growing and changing. New conditions, thoughts, and inventions require new words. Within recent years, the words *automobile*, *phonograph*, *telephone*, and *aeroplane* have thus been added to the language. Foreign influences also bring many modifications and changes. Each year the legacy brought to our country by our English ancestors and received by them from the early founders of the great English nation grows richer and fuller.

136. IRREGULAR VERBS

The following list, based on Webster's New International Dictionary, contains the most important irregular verbs. Forms that are rarely used have been omitted. The star indicates that the regular form in *ed* is also in use. For irregular verbs not included in this list, a dictionary should be consulted.

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>	<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
abide	abode*	abode*	cleave	cleft*	cleft*
am (be)	was	been	(<i>split</i>)		(<i>cloven</i>)
arise	arose	arisen	cling	clung	clung
awake	awoke*	awaked	come	came	come
bear (<i>carry</i>)	bore	borne	cost	cost	cost
bear (<i>pro-duce</i>)	bore	born	creep	crept	crept
beat	beat	beat (beaten)	crow	crew*	crowed
beget	begot	begot (be-gotten)	cut	cut	cut
begin	began	begun	dare	durst*	dared
behold	beheld	beheld	(<i>intrans.</i>)		
bend	bent*	bent*	deal	dealt	dealt
bereave	bereft*	bereft*	dig	dug	dug
beseech	besought	besought	do	did	done
bet	bet*	bet*	draw	drew	drawn
bid (<i>order</i>)	bade	bidden	drink	drank	drunk
	(bid)	(bid)	drive	drove	driven
bid (<i>offer</i>)	bid	bid	dwell	dwelt*	dwelt*
bind	bound	bound	eat	ate	eaten
bite	bit	bitten (bit)	fall	fell	fallen
bleed	bled	bled	feed	fed	fed
blow	blew	blown	feel	felt	felt
break	broke	broken	fight	fought	fought
breed	bred	bred	find	found	found
bring	brought	brought	flee	fled	fled
build	built	built	fling	flung	flung
burst	burst	burst	fly	flew	flown
buy	bought	bought	forbear	forbore	forborne
cast	cast	cast	forget	forgot	forgotten
catch	caught	caught			(forgot)
chide	chid*	chid*	forsake	forsook	forsaken
		(chidden)	freeze	froze	frozen
choose	chose	chosen	get	got	got (gotten)
			gird	girt*	girt*
			give	gave	given

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>	<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
go	went	gone	rise	rose	risen
grave	graved	graven*	run	ran	run
grind	ground	ground	say	said	said
grow	grew	grown	see	saw	seen
hang	hung*	hung*	seek	sought	sought
have	had	had	sell	sold	sold
hear	heard	heard	send	sent	sent
hide	hid	hidden	set	set	set
hit	hit	hit	shake	shook	shaken
hold	held	held	shed	shed	shed
hurt	hurt	hurt	shine	shone	shone
keep	kept	kept	shoe	shod	shod
kneel	knelt*	knelt*	shoot	shot	shot
knit	knit*	knit*	show	showed	shown*
know	knew	known	shred	shred*	shred*
lay	laid	laid	shrink	shrank	shrunk
lead	led	led	shrive	shrived	shriven*
leave	left	left		(shrove)	
lend	lent	lent	shut	shut	shut
let	let	let	sing	sang	sung
lie (<i>recline</i>)	lay	lain	sink	sank	sunk
lose	lost	lost	sit	sat	sat
make	made	made	slay	slew	slain
mean	meant	meant	sleep	slept	slept
meet	met	met	slide	slid	slidden
pay	paid	paid			(slid)
put	put	put	sling	slung	slung
quit	quit*	quit*	slink	slunk	slunk
read	read	read	slit	slit	slit
reeve	rove*	rove*	smite	smote	smitten
rend	rent	rent	sow	sowed	sown*
rid	rid	rid	speak	spoke	spoken
ride	rode	ridden	speed	sped*	sped*
ring	rang	rung	spend	spent	spent

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>	<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
spin	spun	spun	take	took	taken
spit	spit	spit	teach	taught	taught
split	split	split	tear	tore	torn
spread	spread	spread	tell	told	told
spring	sprang	sprung	think	thought	thought
stand	stood	stood	thrive	throve*	thrived
steal	stole	stolen			(thriven)
stick	stuck	stuck	throw	threw	thrown
sting	stung	stung	thrust	thrust	thrust
stride	strode	stridden	tread	trod	trodden
strike	struck	struck	wear	wore	worn
string	strung	strung	weave	wove	woven
strive	strove	striven	weep	wept	wept
swear	swore	sworn	wet	wet	wet
sweat	sweat*	sweat*	win	won	won
sweep	swept	swept	wind	wound	wound
swim	swam	swum	wring	wrung	wrung
swing	swung	swung	write	wrote	written

REGULAR VERBS WITH TWO FORMS

The following verbs, which have two past forms, are classed as regular, because the form in *ed* is preferred :

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
alight	alighted (alit)	alighted (alit)
bless	blessed (blest)	blessed (blest)
burn	burned (burnt)	burned (burnt)
clothe	clothed (clad)	clothed (clad)
curse	cursed (curst)	cursed (curst)
dive	dived (dove)	dived (dove)
dream	dreamed (dreamt)	dreamed (dreamt)
dress	dressed (drest)	dressed (drest)
engrave	engraved	engraved (engraven)

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
gild	gilded (gilt)	gilded (gilt)
heave	heaved (hove)	heaved (hove)
hew	hewed	hewed (hewn)
lade	laded	laded (laden)
lean	leaned (leant)	leaned (leant)
leap	leaped (leapt)	leaped (leapt)
learn	learned (learnt)	learned (learnt)
light	lighted (lit)	lighted (lit)
mow	mowed	mowed (mown)
pen	penned (pent)	penned (pent)
plead	pleaded (plead, pled)	pleaded (plead, pled)
seethe	seethed	seethed (sodden)
sew	sewed	sewed (sewn)
shape	shaped	shaped (shapen)
shave	shaved	shaved (shaven)
shear	sheared (shore)	sheared (shorn)
smell	smelled (smelt)	smelled (smelt)
spell	spelled (spelt)	spelled (spelt)
spill	spilled (spilt)	spilled (spilt)
spoil	spoiled (spoilt)	spoiled (spoilt)
stave	staved (stove)	staved (stove)
stay	stayed (staid)	stayed (staid)
strew	strewed	strewed (strewn)
swell	swelled	swelled (swollen)
wake	waked (woke)	waked
wax	waxed	waxed (waxen)
wed	wedded	wedded (wed)
work	worked (wrought)	worked (wrought)

The following verbs are called **defective**, because they are lacking in some of the principal parts:

<i>Present Tense</i>	<i>Past Tense</i>	<i>Present Tense</i>	<i>Past Tense</i>
may	might	ought	ought
can	could	shall	should
must	must	will	would

The verb *quoth* is used only in the past tense.

137. DIAGRAMS

The structure of a sentence may be explained by oral analysis, as has been indicated in various parts of the book, or it may be shown graphically by means of a **diagram**. Complicated sentences and sentences that employ unusual idiomatic constructions, however, can be more clearly explained by oral analysis than by diagrams. For those who prefer to use the diagram as an aid to analysis, the following plan is suggested.

The subject is placed to the left of a vertical line and the predicate to the right. The simple subject, the simple predicate, and its complements, if any, are placed above a horizontal line. Modifiers are placed beneath the horizontal line, below the words they modify, in the order in which they appear in the sentence. Modifiers of modifiers are placed to the right of the words they modify, separated from them by a vertical line.

Simple Subject	Simple Predicate and Complements (if any)
Modifiers of Simple Subject	Modifiers of Simple Predicate and of Complements

Conjunctions are written between the words, phrases, or clauses which they connect.

Phrases of all kinds are written as such; that is, without lines between the words forming them.

I. SIMPLE SENTENCE WITH MODIFIERS

The distant stars shone mistily.

stars	shone
The	mistily
distant	

II. COMPOUND SUBJECT AND PREDICATE

Strong nations and great empires flourish and decay.

nations and empires	flourish and decay
Strong great	

Compound elements are written together, as indicated.

III. PHRASES

The bare boughs of the oak tree swayed mournfully in the breeze.

boughs	swayed
The	mournfully
bare	in breeze the
of tree the	
oak	

IV. DIRECT OBJECT

The wise men followed the star.

men	followed → star
The	the
wise	

The arrow shows that *star* is the direct object. The verb directs its action toward the *star*.

V. OBJECTIVE COMPLEMENT

Congress appointed Washington commander-in-chief.

Congress	appointed → Washington → commander-in-chief
----------	---

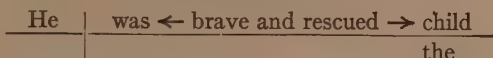
VI. PREDICATE NOMINATIVE

Washington was our first President.

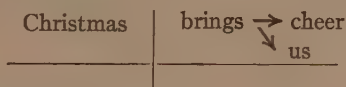
Washington	was ← President
	our
	first

The arrow shows that *President* refers back to the subject.

VII. COMPOUND PREDICATE WITH COMPLEMENTS

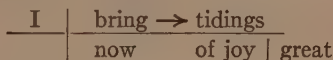
He was brave and rescued the child.

VIII. INDIRECT OBJECT

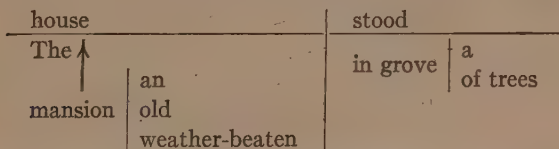
Christmas brings us cheer.

The arrow shows that *us* is acted upon indirectly.

IX. PREPOSITIONAL PHRASE

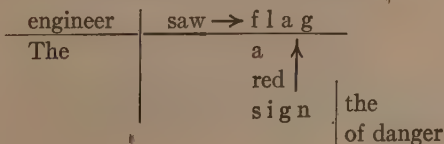
I now bring tidings of great joy.

X. APPOSITIVE MODIFYING SUBJECT

The house, an old weather-beaten mansion, stood in a grove of trees.

As the appositive modifies the subject, the arrow points upward toward *house*.

XI. APPOSITIVE MODIFYING OBJECT

The engineer saw a red flag, the sign of danger.

XII. INFINITIVE AS SUBJECT AND PREDICATE NOMINATIVE

To accept a favor from a friend is to confer one.

To accept → favor	is ← to confer → one
a	
from friend a	

XIII. INFINITIVE AS APPOSITIVE

It is your duty to obey.

It	is ← duty
↑	your
to obey	

XIV. INFINITIVE AS ADVERBIAL MODIFIER

He raised his hand to command silence.

He	raised →	hand
	to command → silence	his

XV. INFINITIVE AS OBJECT

She likes to study grammar.

She	likes → to study → grammar
-----	----------------------------

XVI. GERUND AS OBJECT

He was praised for doing his duty.

He	was praised
	for doing → duty his

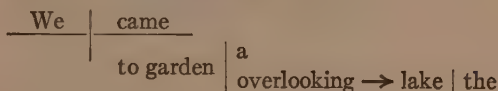
XVII. GERUND AS SUBJECT

Taking daily exercise is necessary to good health.

Taking → exercise	is ← necessary
daily	to health good

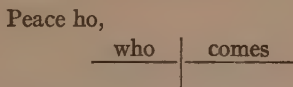
XVIII. PARTICIPLE

We came to a garden overlooking the lake.



XIX. INDEPENDENT ELEMENTS

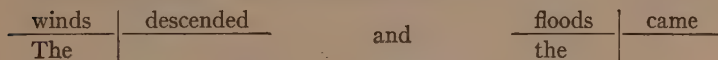
Peace ho, who comes!



Independent elements are written to the left of and above the diagram.

XX. COMPOUND SENTENCE

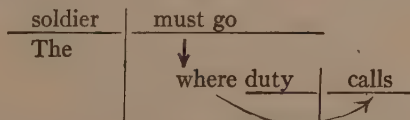
The winds descended and the floods came.



A compound sentence is diagrammed like two simple sentences. When the clauses are connected by a conjunction, it is placed between the two diagrams.

XXI. COMPLEX SENTENCE WITH ADVERBIAL CLAUSE

The soldier must go where duty calls.



In diagramming a complex sentence, the subordinate clause takes its place according to whether it is an adjective or an adverbial modifier or a substantive.

XXII. COMPLEX SENTENCE WITH ADJECTIVE CLAUSE

The fisher who draws in his net too soon will have no fish to sell.

fisher	will have → fish
The	no
who — soon	to sell
who	draws → net
	in his
	soon too

If the subordinate clause is long, only the first and last word need be given. The subordinate clause may then be diagrammed separately, if desired.

XXIII. COMPLEX SENTENCE WITH SUBSTANTIVE CLAUSE

That the storm-tossed boat will finally reach shore seems impossible.

That — shore	seems ← impossible
That	
boat	will reach → shore
the	
storm-tossed	finally

The connective *that* is placed above the subject.

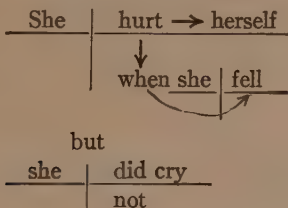
XXIV. INFINITIVE CLAUSE WITH SUBJECT

My friend wishes me to visit him.

	me	to visit → him
friend	wishes →	
My		

XXV. COMPOUND-COMPLEX SENTENCE

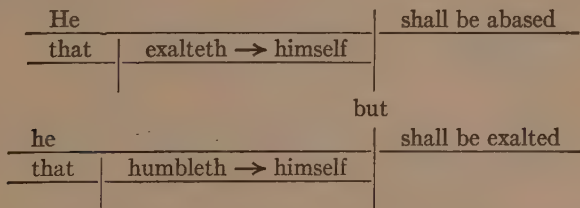
When she fell, she hurt herself but she did not cry.



The first clause is diagrammed like a complex sentence; the second, like a simple sentence. The conjunction is placed between them.

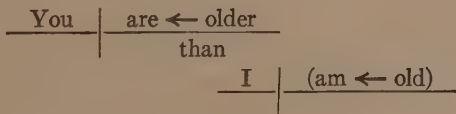
XXVI. COMPOUND-COMPLEX SENTENCE

He that exalteth himself shall be abased; but he that humbleth himself shall be exalted.



XXVII. ELLIPTICAL SENTENCE WITH PREDICATE ADJECTIVE

You are older than I.



As *am old* is understood, it is put in parentheses.

XXVIII. ELLIPTICAL SENTENCE

Thank you.

(I)	thank → you
-----	-------------

In elliptical sentences, the missing elements should be supplied and inclosed in parentheses.

XXIX. ELLIPTICAL SENTENCE

Come to me if you need help.

(You)	come to me
if	
you	need → help

PART TWO—COMPOSITION

1. ORAL COMPOSITION—NARRATION

MY ENCOUNTER WITH A BEAR

One day late in the summer I was engaged in packing some supplies along an old fur trail north of Lake Superior. The trail at one point emerged into and crossed an open park some hundreds of feet in diameter in which the grass grew to the height of the knee.

On one of my trips, when I was about halfway across this part of the trail, a black bear arose on his hind legs not ten feet from me and remarked, "Woof!" in a loud tone of voice. Now if a man should say "Woof!" to you unexpectedly on a city street, you would be somewhat startled. I went to camp! There I told them about the bear. I tried to be conservative in my description, because I did not wish to be accused of exaggeration. My impression of the animal was that he and a spruce tree that grew near by were of about the same height.

We returned to the spot. After some difficulty we found a clear footprint. It was a little larger than that made by a good-sized coon.

— STEWART EDWARD WHITE, from "The 'Lunge" (Adapted).

Notice that the story above has three parts: (1) the **introduction**, which tells *when* and *where* the incident took place and *who* was concerned in it, in other words, the **time**, the **place**, and the **characters**; (2) the **body**, which relates the incident itself; and (3) the **conclusion**, which in this case is a surprise.



By stating the subject or **topic** of each of these parts, we have the following **outline**.

- I. **Introduction.** — When and where I was going.
- II. **Body.** — What happened to me and how it affected me.
- III. **Conclusion.** — What my companions and I did and what we found.

With an outline of this kind, one might easily retell even a much longer story than “My Encounter with a Bear.”

Such an outline is also helpful in telling stories of your own. Make a practice of dividing your stories into these three parts and of jotting down under each the main topic or topics that you expect to tell or write about.

ORAL EXERCISES

I. Using the outline in Section 1, tell the story of “My Encounter with a Bear.” While this story should be told in your own words, do not hesitate to adopt any of the author’s expressions that seem to you particularly good.

II. Tell a story similar to “My Encounter with a Bear,” relating some experience of your own. You may never have met a bear; but something undoubtedly has happened to you that, at the time, seemed great or wonderful or terrible, but that, on later investigation, proved to have been quite ordinary and commonplace.

1. You may have slipped off the edge of a cliff. It seemed to you that you had fallen from such a height that your escape from instant death was marvelous. You returned and pointed out the spot to a friend. You were astonished to find how the cliff had dwindled.

2. Your canoe may have capsized. You clung to it desperately. You were finally rescued. You learned later that your accident happened in shallow water; you might have walked ashore.

3. You may have seen a terrible figure looming in the path before you as you walked along a lonely road in the dusk. You turned and ran in the opposite direction and reached home by a roundabout way. The next morning the awful apparition proved to be a tree stump that you had seen dozens of times before.

III. Many similar incidents will occur to you. Tell the most interesting one in class, arranging it as "My Encounter with a Bear" is arranged. That is, have an introduction that gives in a sentence or two the setting of the incident; next, give the incident itself; and then the conclusion. Let your conclusion end with a surprise as does the one in the story of the bear.

Think your story out carefully beforehand so that you can tell it without halting and hesitating. Decide upon the main incident or the **point** of the story. Let all the minor incidents move along as rapidly as possible to this main incident. You will find your outline a great help in doing this. When all the stories have been told, decide by a class vote which are the best.

You may find the following words and expressions of use in telling your story:

suddenly	thrilling moment
scarcely	in my excitement
at the left	made me shiver
at the right	scarcely dared breathe
in the distance	persuaded myself
in the foreground	looked cautiously about
as soon as	recovered from
dimly outlined	there appeared
muffled sound	almost paralyzed with fear

2. THE PARAGRAPH

Turn again to "My Encounter with a Bear" on page 315. As you have seen, this story is divided into three parts; the introduction, the body, and the conclusion. Notice that the sentences that form the introduction are closely related or connected in thought. What are they about? Because they relate to the same subject or topic, they are grouped together into a **paragraph**. Paragraphs are used to show the natural divisions of a composition. Just as a composition treats of only *one* subject, so a paragraph should deal with only *one* particular part of the subject. That is, it must deal with a **unit** of thought or a group of **connected ideas**.

When the unit of thought or the topic *changes*, a new paragraph is formed. Notice that the first line of each paragraph is **indented**; that is, it is begun farther to the right than are the other lines. Read the sentences that form the second paragraph. These sentences, too, all refer to the same topic — in this case, to the man's meeting with the bear. What is the topic of the third paragraph?

A group of sentences relating to the same topic is called a paragraph.

The first line of every paragraph should be indented.

NOTE. — Sometimes a paragraph consists of a single sentence representing some prominent division of the composition.

In the story that you have been studying the introduction, the body, and the conclusion each consists of one paragraph only; but any one of these parts may consist of more than one paragraph. The body of the story, especially, often contains a number of paragraphs.

ORAL EXERCISE

Below are two selections which are not properly divided into paragraphs. Read them carefully.

1. Many years ago, bold pirates called Danes used to sail across the sea to the east coast of England. They were cruel, lawless men, bent upon plunder. To attain their ends they would resort to any means. They were clothed in armor and bore long, heavy swords and battle axes. These sea rovers were proud of the wild, savage life they led, and their chiefs, or Vikings as they were called, gloried in the fact that they were everywhere feared. They would steal all they could carry away, set fires to houses and barns, and kill any one who tried to oppose them. When their ships were seen coming to the shore, with the red flag on which was the figure of a black raven with spreading wings, people fled; for they knew that destruction and death were upon them.

2. The Spartans lived in that part of southern Greece called Laconia and they were, therefore, sometimes called Laconians or Lacons. These people were noted for their bravery and for their simple habits of life. One of their rules was that they should always speak briefly, using no more words than were needed. This they carried so far that, to this day, a short answer is often called *laconic*; that is, such an answer as a Lacon might have given. There was in northern Greece a land called Macedon, which was at one time ruled over by a warlike king, Philip by name. Philip's ambition was to become master of all Greece; so he raised a great army and conquered state after state, until only Laconia remained unconquered. Then he sent a letter - to the brave Spartans saying, "If I invade your country I will level your great city to the ground." In a few days an answer was brought back to him. Upon opening the letter he found only one word written therein. That word was *if*.

What is the subject or theme of the first selection? Find (1) the part that introduces the characters, (2) the part that describes them, and (3) the part that tells what they did. Where, then, should each paragraph begin?

What is the subject or theme of the second selection? How many parts does this selection seem to you to have? What is the topic or the unit of thought of the first part? Point out the sentences that introduce each new topic. Which words should be indented in writing the selection?

3. CAPITALIZATION

Read again "My Encounter with a Bear" (page 315), noticing the capital letters used in the selection. Give the reason for each one, including those in the title.

RULES FOR THE USE OF CAPITAL LETTERS

1. Begin the first word of every sentence with a capital letter.
2. Begin the first word of every line of poetry with a capital letter.
3. Begin the first word of every direct quotation with a capital letter.
4. Begin the names of particular persons, places, and things, and their abbreviations with capital letters.

NOTE. — The names of religious denominations, political parties, and other organizations, as well as the names of important events and periods of time, are also capitalized; as, *Quaker*, *Republicans*, *Democrats*, *the Revolution*.

5. Begin all names applied to the Deity with capital letters.
6. Begin the names of the days of the week, the months of the year, and all holidays with capital letters. Begin also the abbreviations of the days and of the months with capitals.
7. Begin the words *North*, *South*, *East*, and *West* with capital letters when they refer to sections of the country, but not when they indicate directions.

At the time of the Revolution the West was a wilderness.
The Pacific Ocean borders our country on the west.

8. Begin most adjectives derived from proper nouns with capital letters.

Arabian horses

Japanese paintings

9. Begin titles of honor and their abbreviations, when used with proper names, with capital letters.

Gen. Robert E. Lee

President Wilson

10. Begin the important words in the titles of books, stories, poems, and essays with capital letters.

11. Write the pronoun *I* and the interjection *O* as capital letters.

ORAL EXERCISE

Many uses of the capital letter are shown in the selections below. Study these selections carefully. Account for every capital, notice the punctuation marks, learn to spell every word about which you are in doubt. Write the selections from dictation.

1. Break, break, break

On thy cold gray stones, O sea.

And I would that my tongue could utter

The thoughts that arise in me.

2. Abraham Lincoln said, "The Lord must have liked the common people, or he would not have made so many of them."

3. For twenty-three years Lieutenant Peary searched for the North Pole. He met with discouraging failures and with incredible hardships, but in the end he triumphed. On April 6, 1909, he reached the pole and planted the American flag on the spot.

4. NARRATION

INCIDENT OF THE FRENCH CAMP

You know, we French stormed Ratisbon.

A mile or so away,

On a little mound, Napoleon.

Stood on our storming-day;

With neck out-thrust, you fancy how,
Legs wide, arms locked behind,
As if to balance the prone brow
Oppressive with its mind.

Just as perhaps he mused, " My plans
That soar to earth may fall,
Let once my army-leader Lannes
Waver at yonder wall," —
Out 'twixt the battery-smokes there flew
A rider bound on bound
Full-galloping ; nor bridle drew
Until he reached the mound.

Then off there flung in smiling joy,
And held himself erect
By just his horse's mane, a boy :
You hardly could suspect —
(So tight he kept his lips compressed,
Scarce any blood came through)
You looked twice ere you saw his breast
Was all but shot in two.

" Well," cried he, " Emperor, by God's grace
We've got you Ratisbon !
The Marshal's in the market-place,
And you'll be there anon
To see your flag-bird flap his vans
Where I, to heart's desire,
Perched him ! " The chief's eye flashed ; his plans
Soared up again like fire.

The chief's eye flashed ; but presently
Softened itself, as sheathes
A film the mother-eagle's eye
When her bruised eaglet breathes ;
" You're wounded ! " " Nay," the soldier's pride
Touched to the quick, he said :
" I'm killed, Sire ! " And his chief beside,
Smiling, the boy fell dead. — ROBERT BROWNING.

The "Incident of the French Camp" is a story as truly as is "My Encounter with a Bear." Read the lines of the introduction. Read the lines which contain a surprise. Who is supposed to be telling this story? You will see that the person who is telling it repeats the exact words that Napoleon and the boy exchanged. Read the boy's message. Read Napoleon's exclamation and the boy's answer.

Tell the story in your own words, giving the introduction, the incident itself, and the conclusion. Show how the introduction tells *who*, *when*, and *where*. In your narrative, try the effect of quoting the conversation between Napoleon and the boy in the exact words of the speakers. Then give the substance of their conversation but not in their exact words. Which do you think makes the story more real and lifelike?

Read the poem aloud, making others see by your reading the scene described in the introduction, the incident that forms the body of the story, and the dramatic conclusion. Show plainly by your voice where the body of the story ends and the conclusion begins.

5. PUNCTUATION

It would be almost impossible to read the "Incident of the French Camp," were it not for the punctuation marks. Read the first four lines as though there were no period at the end of the first. Now read them as they are printed. Does the second line belong to the one ahead or to those which follow? How can you tell?

You will clearly see from a study of this poem how important punctuation marks are. They are tools that

are as necessary to the writer as are the saw and hammer to the carpenter. And just as the carpenter must learn to handle his tools skillfully before he can turn out good work, so the writer must learn to use his tools well before he can make his ideas clear to others.

When we repeat what a person has said in his exact words, we use a **direct quotation**. How are direct quotations punctuated?

If the direct quotation is interrupted by explanatory words or phrases, it is called a **divided quotation**. Notice how the divided quotations are punctuated.

A careful study of the following exercises will help you to use the ordinary punctuation marks correctly:

ORAL AND WRITTEN EXERCISES

I. Make a list on the blackboard of all words in the poem in which the apostrophe marks the omission of letters, and another in which it denotes possession.

II. Find in the poem the places where Napoleon speaks; where the boy speaks. Notice in which case the words of the speaker are interrupted by explanatory words or phrases.

III. Study the following sentences, accounting especially for apostrophes, quotation marks, and the punctuation marks at the ends of the sentences. Refer to the rules on page 407 for any marks for which you cannot account. Write the sentences from dictation.

1. The cattle on a thousand hills are the Lord's.
2. "What means that star?" the shepherds said.
3. E. E. Hale's "The Man Without a Country" is called by many people the best short story ever written.
4. Where's the coward that would not dare to fight for such a land?

5. In the seven days' voyage across the Atlantic, the passengers' lives were endangered time and again by fog and storm.

6. Men's stern voices, women's cries, and little children's frightened wails were heard above the tempest's angry roar.

7. Hurrah! What a glorious victory!

8. To-day will never come again.

9. "Mind your p's and q's," is an old saying.

10. "This is but another illustration," said Dr. White, "of the old proverb, 'A tree is known by its fruit.'"

11. A young man once called upon an old farmer to ask him how it was that he had become rich. "It is a long story," said the farmer, "and while I am telling it, we might as well save the candle," and he blew out the light.

"You need not tell the story," said the young man, "I see."

IV. Give rules with illustrations for :

1. The punctuation at the end of declarative, imperative, interrogative, and exclamatory sentences.

2. The use of a period after an abbreviation and an initial.

3. The use of an exclamation mark after words or groups of words that show strong feeling.

4. The use of the apostrophe: (a) To denote possession in singular nouns and in plural nouns; (b) to denote the omission of letters; (c) to denote the plural of letters and figures.

5. The use of quotation marks: (a) Before and after a direct quotation; (b) before and after each part of a divided quotation; (c) to refer to the title of a book.

6. The use of a hyphen. (a) To divide a word between syllables; (b) to join the parts of some compound words.

6. DIRECT AND INDIRECT DISCOURSE

When we quote a person's remarks in his exact words, we use what is called **direct discourse**. Direct discourse is only another name for direct quotation. How should all direct discourse be punctuated? When we quote the

substance of a person's remarks but not in his exact words, we use **indirect discourse**. As indirect discourse does not use the exact words of the person quoted, no quotation marks are used.

Retell the two following anecdotes, in the first changing the direct discourse to indirect, and in the second changing the indirect discourse to direct.

AN ANECDOTE OF WASHINGTON

Immediately after the departure of the British troops, the American forces entered the town, and the streets, which had been gay with the brilliant uniforms of the enemy, were now sober indeed with the dingy blues and grays of the newcomers.

"Well, little lady," said General Washington to a small girl, the daughter of his hostess, "you have seen the English soldiers and now you see the Yankees. Which do you like better?"

Little children are naturally very frank and this one was no exception. Looking up into her questioner's face the child replied earnestly, "I think the redcoats are much nicer than these dirty, ragged soldiers."

The great general smiled as he patted the child's curly head. "Yes," he said, "the red-coated gentlemen certainly have the good clothes; but it's the ragged boys that do the good fighting."

Notice the word *better* in the anecdote above. Why is this form of the word used instead of *best*? Be careful, not only in telling this story but in all your speech, to use the comparative degree of the adjective and the adverb when you compare a thing with *one* other.

AN ANECDOTE OF KIPLING

Once when Rudyard Kipling was a young boy he went on a sea voyage with his father. Soon after the vessel got under way, Mr. Kipling went below, but the boy begged to be allowed to remain on deck. Presently there was a great commotion overhead and a ship's officer rushed down and banged on Mr. Kipling's door. He told Mr.

Kipling that his son had crawled out on the yardarm and that he would be drowned if he let go. Mr. Kipling, who did not seem in the least excited by the news, calmly replied that he supposed what the officer said was true, but that the boy would *not let go*.

Notice the word *drowned* as used in the story above. *Drown*, *drowning*, and *drowned* are all parts of the same verb, the first two expressing present time, and the last, past time. The past form of this verb is often spelled and pronounced incorrectly. Be careful to spell the word *drowned* and to pronounce it drown'd.

Which form of the first anecdote do you like better, the one in which the speaker's exact words are quoted or the one in which indirect quotations are used? Which form of the second anecdote do you like better? Give the reasons for your preferences.

Close your book and write whichever anecdote you prefer in the form in which you prefer it.

7. THE CLIMAX OF A STORY

Read the following story very carefully :

A PROBLEM IN DIVISION

Far to the East there lived in days of old, an Arab who had three sons, whom he dearly loved. Now this man had neither gold nor silver, houses nor lands to leave his sons, but of horses he had seven and ten. Fleet as the wind, graceful as a deer, and gentle as a dove was each horse. Their owner loved them next to his sons. Not one would he sell for all the wealth of kings.

Now it came to pass that the old man suddenly became ill unto death, and he called his sons unto him that he might divide his treasure among them. To the eldest son he gave one half of his horses, to the second son one third, and to the youngest one ninth.

When the days of mourning were ended, the sons met to divide

the horses according to their father's will, and they were greatly perplexed.

"How can I take one half of seventeen horses!" exclaimed the eldest son. "A living horse cannot be cut in twain."

"And how can I," asked the second, "take one third of seventeen horses? Yet such was my father's will."

"My father's words I, too, would obey," said the third son; "but one ninth of seventeen horses gives a merciful man but one."

"I see a holy man riding by," said the eldest son. "It may be that he can advise us."

"Yea, let us lay our case before the good monk," agreed the brothers; and thereupon they told their tale.

The monk pondered long before speaking. Finally he said, "Accept, I pray you, my poor steed and let him be added to the seventeen." This was done and the eighteen horses were led out. "The eldest son may now take one half of the horses," directed the monk; and the eldest son led forth nine horses.

"Let the second son take one third as his own," continued the wise man. The second son called his favorite horses, and six noble animals came running to his side.

"One ninth is the share of the youngest son, and therefore two fall to his lot, for so do I judge," again said the monk.

"Well hast thou judged!" said all the sons. "And now, O holy man, name thy reward."

"I shall take all the horses that are left," said the monk with a smile, and he rode away with neither more nor less than his own poor horse upon which he had arrived.

— *Arabian Tale.*

This seems a puzzling state of affairs, — the monk's horse was needed to divide the property, and yet it was not used. Can you explain the monk's solution of the difficulty?

The story is taken from the Arabic. Notice that the language is odd or quaint according to our standards:

but of horses he had seven and ten
Now it came to pass
cannot be cut in twain

Find other expressions of a similar kind in the story. If you have read the "Arabian Nights," you may remember that those stories are told in a style very much like this one.

The story leads up gradually from one event to another until it reaches the highest point of interest, which in this story is in the last paragraph. This highest point of interest is called the **climax**.

The climax is not always at the end of the story. Sometimes it is followed by a **conclusion** showing what resulted from the climax or how the situation was cleared up.

NOTE. — The conclusion is sometimes called the **resolution**.

Point out the climax and the conclusion in the story on page 315.

ORAL AND WRITTEN EXERCISES

I. Tell the story in your own words, keeping the style as much like the original as you can. Then tell it again, changing the direct discourse to indirect. Which of the two forms do you prefer?

II. Notice the first or introductory paragraph. You see that here again the **time** (*in days of old*), the **place** (*far to the East*), and the **characters** concerned (the father, the sons, and the horses) are all introduced.

NOTE. — In anecdotes and other brief stories, the introduction is often omitted or only one or two of its elements are included.

III. Close your book and write two or three different introductions that might be used in place of the one given. Be careful to mention in your introduction the time, the place, and the characters concerned in the story. In

one of your introductions you might begin with the *place*, as *In Arabia many years ago*; in another you might begin with the principal *character*, as *A certain old Arab*; and in the third with the *time*, as in the original story.

Read your three introductions aloud to yourself if you can get no other audience. Reading your work aloud, even if you have no listener but yourself, will often help you to see where improvement can be made in your way of expressing yourself. Decide which of your introductions is the best and read this one in class.

8. SEQUENCE OF EVENTS

Notice the series of incidents that go to make up the body of the narrative of "A Problem in Division" and how careful the author has been to mention these incidents in the **order of their occurrence**. First, he speaks of the old man's illness; next, of the division of the property among his sons; next, of the sons' attempt to carry out the father's wishes, and so on throughout the whole story. You will readily see that if the author had not spoken of the numerous events of the story in their proper order or **sequence**, we should have a very confused idea of what had taken place.

In telling a story of your own, whether orally or in writing, always be careful to observe this rule:

Mention incidents in the order of their occurrence.

ORAL EXERCISE

Read the following stories. If any of the details are not in their proper order, rearrange them.

A NIGHT ON A MOUNTAIN TOP

1. The most interesting experience of my vacation was spending the night on White Face. We all got up early to see the sun rise and it was such a wonderful experience that I, for one, shall never forget it. Fortunately we had a fine day for our trip, and with our knapsacks containing food and a blanket apiece strapped on our backs, we started gayly out. When we reached the top of the mountain, we found a sheltered place, built a great fire, and cooked our supper. It was a long hard climb, especially the last stretch, for the top of the mountain is bare rock and is very steep and slippery. I woke many times during the night — it was so cold and there were such strange sounds in the dark forest all about us. We sat around the crackling fire and told stories for a long time before we rolled ourselves up in our blankets to go to sleep.

A YOUNG GIRL'S PRESENCE OF MIND

2. Nora lived in a little farmhouse perched on a hilltop, far from any neighbor. One of the chief pleasures of the girl's lonely life was to watch the evening express, with its twinkling lights, pass through the valley below. One evening she started down the hill a little earlier than usual to watch for the train. As she ran along, she saw what seemed to be a dark shadow lying across the track. She hurried on and her heart almost stopped beating when she saw that "the shadow" was a great boulder that had rolled from the hillside on to the rails. } Nora's presence of mind saved the lives of many people that night. Snatching up a pine brush that was lying on the ground at her feet, she ran back to the house, dashed some oil over the stick, and thrust it into the kitchen fire. Waving this torch high above her head she again rushed down the hill. Fortunately, the engineer saw her and stopped the train just in time. Not for a moment did the girl hesitate. She knew that on her and on her alone rested the fate of the train.

9. WORD STUDY—SYNONYMS

In writing stories, especially where conversations are reported, there is a temptation to use the convenient word *said* so often that its repetition becomes monotonous. In the story of the Arab and his horses, you will see that the author has used *said* many times, but that he has also used in several instances other words with the same or a similar meaning. Such words are called **synonyms**.

Synonyms are words having the same or nearly the same meaning.

ORAL AND WRITTEN EXERCISES

I. Find five synonyms for *said* and write them on the blackboard. Add to this list as many other expressions that might be used in place of *said* as the class, working together, can find. Such expressions as *murmured she*, *nodded he*, may sometimes take the place of *said she* or *said he*.

When your teacher has approved of your list, copy it in your notebook and keep it for future reference.

II. Find one or two synonyms for each of the following words. Use the word itself and then its synonym in sentences of your own.

perplexed	majority	allude	value
merciful	accept	horse	hostile
hurried	lived	fleet	promote
advance	gentle	obey	pardon
build	capable	allow	soothe

III. Reword the following sentences, avoiding unpleasant repetition:

1. At first only a few drops of rain fell and we thought it was only a passing shower.

2. We worked hard and when our work was done we went out to play.
3. We are often tempted to attempt more than we can possibly do.
4. As I looked at the old woman a queer look passed over her face.
5. I got up early, got my breakfast before the rest of the family were awake, and got ready for the picnic.
6. A flood of golden light flooded hill and valley.
7. I looked fearfully behind me, though I do not know what I feared to see.

8. Alexander Selkirk was wrecked on the island of Juan Fernandez. He made notes of his experiences on the island and gave these notes to Daniel Defoe. Defoe read these notes and then wrote a book about a wrecked man. He called the wrecked man of his book Robinson Crusoe. Many of the experiences that Defoe attributes to Robinson Crusoe are experiences that Alexander Selkirk actually experienced.

10. USES OF THE COMMA

Notice the way commas are used in the following sentences selected from the story of the Arab and his horses :

1. "We'll hast thou judged," said all the sons.
2. Fleet as the wind, graceful as a deer, and gentle as a dove was each horse.
3. And now, O holy man, name thy reward.
4. "Yes, let us lay our case before the good monk," agreed the brothers, "and abide by his decision."
5. My father's words I, too, would obey.

Explain the use of each comma in the first four sentences. If you have forgotten in any case why a comma is used, consult the rules on page 407.

When a word or a group of words is inserted in a sentence but has no grammatical connection with the rest of the sentence and is not necessary to the sense of the sentence, it is called a **parenthetical expression**.

In the fifth sentence, notice the comma before and after the parenthetical expression *too*. Notice the parenthetical expressions in the following sentences:

1. Indeed, there is no such thing as luck.
2. We should, therefore, always do our best.
3. I advise you, by all means, to read Stevenson's "Kidnapped."
4. The rain, I trust, will soon be over.

A parenthetical expression is usually set off from the rest of the sentence by commas.

ORAL AND WRITTEN EXERCISE

Examine the following sentences carefully and account orally for every comma. Write the sentences from dictation.

1. Fly, white butterflies, out to sea.
2. She left the web, she left the loom,
 She made three paces through the room.
3. Sir, I would rather be right than be President.
4. Thou art, in truth, a lamp unto my feet.
5. A wind came up out of the sea
 And said, "O mists, make room for me."
6. We mutually pledge to each other our lives, our fortunes, and our sacred honor.
7. Be ye, therefore, kind one to another.
8. O motherland, we pledge to thee
 Head, heart, and hand through years to be.
9. Does the road wind up-hill all the way?
 Yes, to the very end.
 Will the day's journey take the whole long day?
 From morn to night, my friend.
10. Beauty without goodness is, in truth, like a flower without perfume.
11. On Feb. 15, 1898, the *Maine* was blown up by an explosion.
12. The man is, I truly believe, as honest as he appears to be.

11. USES OF THE COMMA

There are several uses of the comma which you have not yet studied. Notice the commas in the following sentences :

1. The second son called his favorite horses, and six noble animals came running to his side.
2. A monk, a wise and just man, came riding by.
3. The brothers, who saw no way to solve their problem unaided, asked his help.
4. When each brother had his share, the monk rode off on his own horse.

The first sentence is a compound sentence because it consists of two independent assertions connected by a conjunction. Read each assertion.

In compound sentences, it is customary to place a comma before the conjunction that joins the assertions, unless the assertions are very short. The comma is used also where the conjunction is omitted ; as,

God made the country, man made the town.

In the second and third sentences, the groups of words, *a wise and just man*, and *who saw no way to solve their problem unaided*, are explanatory groups of words. They could be dropped from the sentence and the remaining words would still make a complete assertion.

Explanatory words or groups of words are usually separated from the rest of the sentence by commas.

The fourth sentence consists of two statements or clauses, — *When each brother had his share* and *the monk rode off on his own horse*. The principal part of this sentence is *the monk rode off on his own horse*. This is called

the **principal clause** of the sentence. The clause *When each brother had his share* tells *when* the monk rode off on his own horse. In other words, this clause depends upon the principal clause and is, therefore, called a **subordinate clause**.

When the subordinate clause comes before the principal clause it is usually set off by a comma.

Notice the sentences :

The sun having set, we returned home.

The weather being stormy, we did not venture out.

The italicized phrases, which are used with the **nominative absolute** (page 255) are separated from the rest of the sentence by a comma.

ORAL AND WRITTEN EXERCISES

I. Give the reason for the use of every comma in the following sentences :

1. The day is done, and the darkness
 Falls from the wings of night.
2. Before the fight began, he hoisted over the vessel a flag bearing the words, "Don't give up the ship."
3. Robinson Crusoe, the hero of Defoe's story, was cast on a desert island.
4. If you want knowledge, you must toil for it.
5. The new moon hung in the sky, and the sun was low in the west.
6. Everything being ready, we proceeded with our plans.
7. La Salle, with dogged perseverance and tireless energy, made his way back and forth across the country from the St. Lawrence to the Illinois River.
8. The river being frozen, we could not cross.

II. Using the following words and groups of words, write three compound sentences, three sentences in which the subordinate clause precedes the principal clause, and three sentences that contain explanatory groups of words. Punctuate your sentences correctly in each case:

1. It was a lovely autumn day
2. Before the storm broke
3. Longfellow
4. As the sun went down
5. The crickets are chirping
6. That bold pirate
7. When the weather grows cold
8. Columbus
9. The fishing fleet returned home
10. Though it was late
11. Yes

You have now learned to use a comma or commas:

1. To separate words, phrases, or clauses in a series.
2. After a term of address.
3. To set off an explanatory word, with its modifiers.
4. To separate parenthetical words or groups of words from the rest of the sentence.
5. To separate *yes* or *no* from the rest of the sentence, when used as part of the answer.
6. To separate the clauses of a compound sentence.
7. To set off a subordinate clause that precedes the principal clause.
8. Before a short direct quotation, unless an interrogation point or an exclamation mark is needed.
9. Before and after the words that divide a divided quotation.
10. To separate a phrase with the nominative absolute from the rest of the sentence.⁴
11. To set off the parts of dates or addresses.

12. ANECDOTE TO BE COMPLETED

Read the following selection :

THE WARNING BELL



Suddenly a fierce yell pierced the air. At the sound the women and children fled pell-mell into the blockhouse and barred the door. "O mother," gasped Hannah, "we forgot to strike the bell. The Indians will kill us all!"



But only for a moment did the girl give way to terror. Gleaming in the sun a few rods away, hung the old bell. Hannah's eyes fell upon it. Suddenly her fourteen-year-old face grew stern and set. She would yet send out a call for help! Seizing a gun, the young girl, with nerves strong and steady, aimed directly at the bell and fired.

Far away in the cornfield the men raised their heads at the sound of the bell, and with straining ears and bated breath stood motionless. Then came a second peal, and a third. At the last stroke, loud and insistent, the pioneers, as one man, started for the blockhouse.

You will see at once that only the body of the story is given here. There is no introduction and no conclusion.

Write the two missing parts. Remember in your introduction to give some idea of the time and the place of the incident, and enough about the characters to make the body of the story perfectly clear.

In the conclusion tell what happened after the men reached the scene.

Although in this exercise you are not asked to write a complete story, anything that you tell or write, that is, anything that you *compose*, is a composition; therefore in being asked to write an introduction and a conclusion

you are really asked to write two short compositions. Before you begin to do this work, read the following directions carefully. Use for titles :

The Warning Bell — Introduction.

The Warning Bell — Conclusion.

ARRANGEMENT OF THE WRITTEN COMPOSITION

1. Write the title, properly capitalized, in the middle of the first line.
2. Leave an inch margin at the left of the page.
3. Leave a blank line between the title and the introductory paragraph of the composition.
4. Indent each paragraph about half an inch from the margin.
5. Leave the last line of each page blank.
6. Write on one side of the sheet only.
7. Write your name at the end and to the right of the middle, leaving a blank line between the concluding paragraph of the composition and your signature ; or, if your teacher prefers, fold your paper lengthwise with the written page inside, and on the outside write the title of the composition, your own name, and the date, keeping the folded edge of the paper at your left hand.

13. DICTATION EXERCISES

The following selections review many points in capitalization and punctuation. Study them carefully, accounting especially for the commas and the quotation marks. Is the first selection direct or indirect discourse? How many speakers are there? Notice that each time the speaker

changes, a new paragraph is begun. This paragraphing makes it much easier to follow the **conversation** when there are several speakers, and to read the conversation in dialogue form. Write the selections from dictation. In the first, remember to begin a new paragraph each time the speaker changes.

1. David Maydole, the hammer maker of central New York, was an artist. "Yes," he said, "I have made hammers for twenty-eight years."

"Then you ought to be able to make a pretty good hammer by this time," commented the man to whom he was speaking.

"No, sir," was the answer, "I never made a pretty good hammer in my life. I make the best hammers made in the United States."

2. On the night of January 2, 1777, Washington slipped away, passed around Cornwallis, hurried to Princeton, and there, on the morning of January 3, put to rout three regiments of British regulars. Cornwallis, who was not aware that the Americans had left his front till he heard the firing in his rear, fell back to New Brunswick, while Washington marched unmolested to Morristown, where he spent the rest of the winter.

14. A STORY TO COMPLETE

The early dusk of a short winter's day had fallen when I locked my office door behind me and started homeward. The air was sharp and cold, and I was walking rapidly, my mind still busy with the affairs of the day, when I stumbled and almost fell over some obstruction in my path. Stooping down to see what had caused my mishap, I found an old burlap bag lying in a crumpled heap directly in the middle of the sidewalk. I was about to shove the bag aside when I became conscious of a slight movement among its wrinkles and folds.

* * * * *

Thus I was repaid a thousandfold for whatever kindness I had shown the little stranger, and from that day to this he has been the most petted member of our family.

In your last composition lesson, you wrote an introduction and a conclusion for a story the body of which was given you. In this lesson, you are to write the body of a story the introduction and the conclusion of which are given. Try to make your part fit naturally between the two parts given here.

The "stranger" referred to may not have been a child; a dog or a cat or any other creature that was found in this way might be called a "stranger."

Give your story a good title. Perhaps, after you have planned your part, you may think of a better title than is suggested by the two parts given here.

The reading of these stories should be very interesting, as none of you can foresee what your classmates will decide about the "stranger," nor what they will make him do to earn the conclusion in the book.

After the stories have been read, talk them over and decide which ones have the best worked out climaxes.

By studying the following groups of synonyms, you may be able to avoid repeating the same word too often:

frightened	starved	forlorn	cruel
terrified	hungry	miserable	heartless
stranger	deserted	trembling	devoted
waif	abandoned	shaking	affectionate
outcast	left	shivering	loving

15. STORIES TO COMPLETE

The first of the stories below has an introduction only, the second has the main incident or the body of the story only, and the third has the introduction and the conclusion. Finish these stories at such times as your teacher

may direct. In the case of the first one, imagine that the man took some oranges but that the train pulled out before he had a chance to pay for them. Tell whether he ever made the child's loss good and if so, how.

In the second story, let your introduction give some idea of the girl's characteristics, mentioning especially her careless habits. Tell where and when the incident took place and what there was about the stranger's appearance to cause the boy to mistake her for his sister.

What is the climax of this story? Follow the climax with a probable and at the same time a thoroughly interesting conclusion.

In the third story, the conclusion gives a hint as to what the body or the main incident must be. Give each story a good title.

In telling the stories, quote the exact words of the speakers whenever you think that by so doing you can make the situation more real and lifelike.

Keep your list of synonyms for *said* near at hand and use such of them as seem best to fit your needs.

1. A poor little girl was once peddling oranges at the railway station of a small southern town. She had made very few sales during the morning, and was turning away, tired and discouraged, when a belated passenger came hurrying along, and seeing the tempting fruit in the child's basket, stopped and asked the price.

2. The boy quickened his steps to catch up with her and was just about to call her by name when he saw her pocket yawning open, displaying her purse to view. Thinking that he would teach that careless sister of his a lesson, he slyly slipped his hand into her pocket and removed the purse. Then, stepping beside her and placing his hand on her shoulder, he said heartily, "Why, hello, Nell! Where do you —," and there turned and faced him a startled young girl, whom he had never seen before.

3. The hot July sun beat fiercely down upon a lonely rider who was making his way across a wide stretch of uninhabited country. The horse upon which the traveler rode was so jaded and weary that the repeated blows his master dealt him scarcely served to quicken his pace. Suddenly the poor creature fell lame. The man was now in dismay. He was still far from town, and it was evident that his horse could carry him no farther. While he stood debating what to do, an Indian mounted on a fine fresh horse came along.

* * * * * * *

“and now,” said the judge turning to the white man, “I hope that you will take this lesson to heart and remember in the future that might does not make right.”

16. ANTONYMS

In the introductory paragraph of the story at the top of the page, the word *jaded* is used to describe the white man's horse. What contrasting word is used to describe the Indian's horse? Think of a word that means the opposite of *mounted*; of *inhabited*.

Words of opposite meaning, such as *jaded* and *fresh*, *tired* and *rested*, *weak* and *strong*, are called **antonyms**. We often use antonyms to help make our meaning clear and to add emphasis.

Antonyms are words having opposite or nearly opposite meanings.

ORAL AND WRITTEN EXERCISES

I. Select the antonyms in the following sentences, and notice how much clearer and more emphatic the sentence is when antonyms are used than the same thought would be if expressed without antonyms. For instance, the first sentence, if expressed without antonyms would be: *What is good for one man to eat may make another man sick.*

1. What is one man's food is another man's poison.
2. We have been friends together in sunshine and in shade.
3. That which is everybody's business is nobody's business.
4. In a just cause the weak overcome the strong.
5. There is nothing so easy but it becomes difficult when you do it unwillingly.
6. We should provide in peace what we need in war.
7. I know no way of judging the future but by the past.
8. A wise man changes his mind but a fool never will.
9. Be slow to promise and quick to perform.
10. Friends, though absent, are still present.

II. Using the following antonyms, write sentences in which you contrast things. Underline the antonyms.

Example. The bucket that went down empty came back full.

busy, idle	true, false	earn, spend
lose, gain	rude, polite	friend, enemy
rise, fall	friend, enemy	joy, sorrow
soon, late	help, hinder	brave, cowardly
odd, even	lie, truth	wise, ignorant
right, wrong	last, first	success, failure
rich, poor	love, hate	laughter, tears

III. Name antonyms for at least ten of the words in the list on page 341.

You have written several "part" stories. Now write a story that is entirely your own. Select one of the following subjects and plan a story that has an introduction, a body, and a conclusion. You have studied these various parts enough to know what each should include.

1. An Outgrown Belief.
2. An Experience With a Dog.
3. A Classroom Incident.
4. A Lesson I Learned Outside of School.
5. My Experience in Having my Picture Taken.

6. An Exciting Adventure.
7. A Queer Mistake.
8. When I Was Lost.
9. When I Lost my Purse, containing my Return Fare.

These compositions are all to be accounts of actual experiences that you have had. Make them as lively and full of interest as you can. Be very careful in writing accounts of this kind to mention occurrences in the order of their happening.

When you have finished the first draft of your story, read it aloud, noticing whether you have used the word *and* too often. If you have, see if in some cases it would not be better to dispense with it altogether and make two simple sentences instead of a compound sentence. It is usually better not to connect more than two statements by the conjunction *and*.

In other cases, see if you cannot to advantage substitute one of the following words or groups of words in place of *and*:

too	also	likewise	besides	moreover
again	then	presently	in addition to this	furthermore

Copy this list in your notebook under the heading

SUBSTITUTES FOR AND

and refer to it often in your future work.

The following groups of synonyms may also be of use in writing the stories above:

experience	belief	accident	funny
adventure	superstition	disaster	amusing
incident	idea	mishap	entertaining
occurrence	notion	misfortune	ridiculous
outcome	allow	frightened	queer
consequence	permit	terrified	odd
result	consent to	alarmed	peculiar

WRITTEN EXERCISE

Rewrite the following sentences, using one of the substitutes for *and* given on page 345 wherever you can do so to advantage. In some cases it may be necessary to break the sentences up into shorter ones, or to change the order of the words. Punctuate your sentences correctly.

1. The children wandered happily along the brook, and they sailed their boats and waded in the cool water to their hearts' content.

2. I finished my school work and practiced my music lesson, and I helped mother get supper and put the children to bed.

3. I think we ought to go home right away. It looks like rain and we promised mother that we would come back before dark.

4. Pines and hemlocks are evergreen trees, and spruces and firs are evergreens.

5. The next day Alexander called his dukes and his captains, and they came and brought up their men, and Alexander stood before them and encouraged them, and he acknowledged that the Persian forces far outnumbered the Greek but, said he, "It takes many flies to make war on a few wasps."

17. VARIETY IN EXPRESSION

ORAL EXERCISES

I. Rewrite the following paragraphs, substituting synonyms for the italicized words:

1. *Soon*, with a *mighty* roar the fire *leaped* upward. *Quivering* tongues of flame *licked* the mast and *ate* the shriveling sails. But still the *blazing* ship *drove* on.

2. The schoolhouses of colonial days were *small* and *uncomfortable*, consisting *usually* of one *poorly lighted* room furnished with long, *backless* wooden benches. The hours were long, the books *few* and *uninteresting*, and the discipline was *severe*. *On the whole*, there is a

striking contrast between the school life of those "good old times" and that of *the present day*.

3. A wolf was *making off* to his *den* with a sheep that he had *stolen*, when he had the *ill-fortune* to *encounter* a lion. The lion, *without more ado*, *seized upon* the wolf's *booty*.

"Why, how now!" *cried* the enraged wolf, "have you no conscience that you *rob honest folk* on the king's highway?"

4. A goose whose feathers were *unusually white* *grew so proud* that she *believed* herself as *beautiful* as a swan. She *shunned* her fellow-geese and tried in every way *imaginable* to *imitate* the swans. But the swans only *laughed at* her *efforts* and she remained until *the end of her days* a most *ridiculous* goose.

II. Rewrite the following sentences, changing the italicized words to groups of words. Do not cling too closely to the word in the given sentence. Get as much variety in expression as possible without changing the thought.

Example. Here once roamed the Indian.

Across this great continent once roamed the Indian.

Where we now live once roamed the Indian.

1. The *faithful* worker will succeed.
2. Here Balboa drew his naked sword.
3. Moses never reached the *promised* land.
4. The words *once* spoken can never be recalled.
5. A *beautiful* thing is a joy forever.
6. The *valley* road follows the winding of the brook.
7. The cows come through the lane at *sunset*.
8. When the mist cleared away and the lovely scene burst upon our sight, we forgot our *hunger* and *fatigue*.
9. The "Saturday Evening Post" is a *weekly* paper.
10. Franklin's *autobiography* is very interesting.
11. At the *source* the river is only a little brook, but at the *mouth* it is a mighty stream.
12. Owing to the long *drought* the fields looked parched and brown.

18. AMPLIFICATION

In the exercises below, you will find a story told in two ways, — first, in the briefest manner possible with the necessary facts but with practically no details; next, in an enlarged or amplified form, with many details supplied.

Read the two versions carefully. Talk over the details that have been added and try to decide how they help the story. You will see at once that the second version is far more interesting than the first. How do the details help to make it so?

OMAR AND THE PERSIAN



Omar's army had been victorious over the Persian forces. The conquered chieftain was taken prisoner and was condemned to death. As a last boon he asked for a cup of wine. It was brought him. Seeing that he hesitated to raise it to his lips, Omar assured him that neither was the wine poisoned nor was there any one there who would kill him while he drank. Omar added that he gave his word as a prince and a soldier that his captive's life was safe until he had drunk the last drop of wine. At these words, the Persian poured the wine upon the ground and demanded that Omar keep his promise. In spite of the angry protests of his followers, Omar kept his word and allowed his prisoner to go free.

OMAR AND THE PERSIAN (*Amplified*)

A fierce battle had raged for many hours. Finally the Persian forces were driven back and Omar was left victor of the field. As he stood glorying in his triumph, a band of his followers came before him, leading a captive in chains. Omar's face lighted with savage joy as he recognized in the prisoner the Persian chieftain who all that

day had led the attack against him, the man who had dealt death right and left, but who himself had seemed proof against dart and spear and battle-ax.

"Stand forth, thou Persian dog, and learn thy fate," said Omar fiercely. "Thou shalt die and die within the hour. Neither prayers nor promises can save thy life."

"No Persian trembles at the thought of death," the chieftain answered. "I ask not for my life; thou mayest take it how and when thou wilt. I beg but one boon ere I die,—a cup of wine to quench my burning thirst."

The wine was brought. The captive seized the cup, but hesitated and looked up before he raised it to his lips. "Drink," said Omar, "and have no fear. I would not stoop to slay my meanest foe by stealth and treachery. There is no poison in that cup; neither will we harm thee whilst thou drinkest. I promise that thy life is safe until thou hast drained the last drop of wine."

At these words the Persian, quick as thought, poured the wine upon the ground. With his finger pointing to the earth he smiled and said, "Thou didst give thy word that no harm should befall me till I had drained the last drop of wine, — the wine that the thirsty sands of the desert now have drunk. I wait to see if Omar keeps his promise."

When Omar's followers heard this bold speech, they started forward and were about to rush upon the captive; but Omar stopped them saying, "My word which I have given must be kept. It is the word of a prince and warrior and therefore it is sacred." Then he turned to the chieftain and said sternly. "Go, but we two shall meet again, and on the battlefield I shall demand of thee the life I give thee now."

19. STORIES TO BE AMPLIFIED

The following stories are told very briefly. Select any two and amplify them by adding such details as will make them interesting and full of life. In the story above, the climax is in the next to the last paragraph. Here a con-

cluding paragraph is necessary. Decide in the case of your own stories whether to end them with the climax or with a concluding paragraph.

Ask your teacher to keep these compositions for you until you have done the work assigned in the first part of the following exercise. You will need them for the second part.

THE CHRISTMAS GIFT

1. One Christmas Eve a poor little girl set her wooden shoes on the window sill in the hope that Santa Claus would come and leave a present for her. The sight of the empty shoes made the child's parents very sad, for they had no money with which to buy her a gift. In the morning the child was happy because she found a shivering bird in the shoe.

A GOOD EXAMPLE

2. A cat was resting before an open fire. A girl with an open schoolbook in her lap sat at the window idly watching the passers-by. Presently the girl got up and reproached the cat for not catching mice. The cat asked what example his mistress had set him. The girl went back to her book and worked.

THE DISCONTENTED FIR TREE

3. A little fir tree longed to have its needles changed to leaves of gold. Robbers came and stripped it. Next it wished for leaves of glass. The wind blew and the glass leaves were broken. Then it wanted leaves like other trees. Goats came and ate the fresh green foliage. Finally the little tree concluded that its needles were best.

A WISE DOG

4. A dog that had been run over was picked up and carried home by a good doctor. The doctor bound up the dog's bruises and took care of him until he was well. Some weeks later the dog reappeared at the doctor's office accompanied by another dog. This newcomer had also been run over, and his friend had brought him to the doctor.

20. TIME IN NARRATION

Be very careful in telling or writing stories not to mix or confuse the **time**. For instance, if your story begins, "Marie *was* a little French girl," do not say later on, "Her father and mother *are* very sad," but "her father and mother *were* very sad." In other words, if you are relating something that happened in the past time, remember to keep to the past; and if you are relating something that is happening in the present time, keep to the present throughout your narrative.

ORAL EXERCISES

I. In the following selections the time is confused. Read them aloud, making the verbs of each agree in time. Let some of the selections express present, others past, time.

1. The lumber-jack, as befits his wild, free, out-of-doors life, dresses roughly and bunks in rude shacks. Throughout the long winter he felled trees and hauled them to the river. When spring came and put an end to lumbering, he began "to drive" the logs. This is a difficult task and one that requires a quick eye, steady nerves, presence of mind, and great agility.

2. Soon the train came in. As it approaches, the loungers on the platform wake up and groups of people from all directions hurry toward the station, for the arrival of the train was the great event of the day in quiet little Summerville.

3. Crescent Lake is a beautiful lake high up among the hills, but it is so difficult to reach that not even the fishermen of the neighborhood knew what sparkled beauties lurked in its depths.

4. Rip Van Winkle went up the mountain to hunt. Here he met a number of queer little dwarfs who offer him some liquor. Rip takes a good long drink and falls asleep. He slept for twenty years.

5. When the day broke, the wind blew harder and harder. We struggled on, though the force of the gale became more and more terrific as we neared the shore. Long before the sea is in sight, we feel its spray on our lips and are deafened by its awful roar.

6. The beaver is a home-loving and practical creature. He builds a permanent house and keeps it clean and in repair, and beside it he stores food for the long winter.

In the early spring, when his wild neighbors were lean and hungry and cold, he was fat and comfortable. In the summer he plays tourist, visits other colonies and wanders up and down stream miles from home. In the autumn he returns, made repairs, and harvested for the coming winter.

II. Having corrected the mistakes in time in the selections just studied, you should now be ready to test your own writing for similar errors.

Read over very carefully the compositions that you amplified (page 350) and see whether you have kept the correct tenses of your verbs throughout. If not, correct your work.

21. ORAL REPRODUCTION

Read the following story slowly and thoughtfully, trying to see and feel things just as the author describes them, — the quiet, busy schoolroom, the broken-hearted old master going bravely through his last day's work, the unaccustomed visitors, and over all the feeling of strangeness and of sadness at the change that is about to take place.

THE LAST LESSON IN FRENCH

That morning I was late in going to school and was much afraid of being scolded, but as I entered the room Master Hamel looked at me without anger and said very softly. "Go to thy place quickly, my little Franz. We were going to begin without thee."

I went to my place and seated myself at once at my desk. When I recovered a little from my fright, I noticed that our master wore his beautiful frock coat, his finely ruffled frill and his black silk embroidered cap. But what surprised me most was to see some of the old village people seated on the benches at the end of the room. There were old Hansen with his three-cornered hat, the old mayor, the old postman, and still others.

While I was wondering at all this, Master Hamel took his place and in the same soft and grave voice in which he had received me, said to us: "My children, this is the last day that I shall teach you. The order has come from Berlin that only German shall hereafter be taught in the schools of Alsace and Lorraine. The new master will come to-morrow. This is your last lesson in French. I pray you to be very attentive."

These few words greatly excited me. My last lesson in French! I who hardly knew how to write! I should never learn now. How I regretted the time I had lost, the lessons I had missed! The books that I had so often found tiresome now seemed like old friends. And so with Master Hamel. He, too, seemed like a very good friend. Poor man! it was in honor of this last day that he had put on his fine clothes. And now I understood why these old people of the village had come to school. It was in a way to thank our master for his forty years of good service.

Just as I was thinking this I heard my name called. What would I not have given to be able to recite my grammar lesson without a mistake! But I could not say a word and stood at my desk, not daring to raise my head. Presently I heard Master Hamel's voice saying, "I shall not scold thee, little Franz. Thou art punished enough. Every one has said 'I have plenty of time. I shall learn to-morrow.' And now we see what happens."

Then Master Hamel spoke to us of the French language, saying it was the most beautiful tongue in the world. He urged us never to forget it and, taking a grammar, he read our lesson to us. I was surprised to see how I understood. All that he said seemed so clear and easy. I believe that I never before had listened so well. This lesson ended, he passed to writing. For that day Master Hamel had

prepared new copies upon which were written in a beautiful, round hand.

France : Alsace

France : Alsace

How each child worked, and what silence! One heard only the scratching of pens upon the paper. After the writing, we had the history lesson and then the little ones chanted their *ba, be, bi, bo, by*.

All at once the church clock struck noon. At the same instant the trumpets of the Prussians returning from drill sounded under our windows. Master Hamel rose, pale, from his desk. "My friends," said he, "My friends, I — I —"; but something choked him. He could not finish the sentence. He returned to the blackboard, took a piece of chalk and wrote in big white letters!

Vive la France

And with his hand he signed to us, "It is ended — go away."

—ALPHONSE DAUDET (*Adapted*).

Who is supposed to be telling the story? When a person tells a story about himself and uses the pronoun *I* to designate himself, the story is said to be told in the **first person**.

Notice the short sentences and the simple language that the author uses. Can you see any special reason for this?

Tell the story in your own words. In telling it you will want to change from the first to the **third person**; that is, you will want to tell it not about yourself but about some one else. You might begin:

"Franz was a little French boy who lived in the province of Alsace which had been taken from the French by the Germans. One day Franz, etc."

22. VARIETY IN EXPRESSION

WRITTEN EXERCISES

I. Rewrite the following sentences, substituting single words for the italicized groups of words:

Example. What would I not have given to be able to recite my grammar lesson *without a mistake*!

What would I not have given to be able to recite my grammar lesson *perfectly*!

1. I went to my place and seated myself *at once*.
2. The master spoke *in a grave voice*.
3. And now I understood why these old people *of the village* had come to the school.
4. How I regretted the time *I had lost*, the lessons *that I had missed*!
5. Children *who live in the south* do not know the pleasures of the winter sports *of the north*.
6. *In the morning* the air is sweet and pure.
7. We love to hear songs *with which we are familiar*.
8. "Alice in Wonderland" is one of the most popular books *that has been written for children*.
9. Washington was elected President *without a single opposing vote*.
10. Thanksgiving is a holiday that is observed *once each year*.
11. *Throughout his whole life* King Alfred worked for the improvement of his people.
12. The soil of this region is *of such a nature that crops can readily be grown*.
13. The storms *which we have had of late* have done much damage.
14. He is a man *whom all may trust*.
15. The year *which has just drawn to a close* seemed very long.

II. Variety of expression is obtained also by using different sentence forms and by transposing certain elements of the sentences. Using the sentences in the example as

a model, see in how many ways you can express the selections below :

Example. All admit Lincoln's greatness. (Simple sentence, natural order.)

Lincoln's greatness all admit. (Simple sentence, transposed order.)

All admit that Lincoln was great. (Complex sentence, natural order.)

That Lincoln was great all admit. (Complex sentence, transposed order.)

1. The eagle soars on high with tireless wing.
2. All respect the honest man.
3. On the fields the snow lay white and deep.
4. The mermaid sat on a rock in the sea combing her lovely hair.
5. The bright moon gets its light from the sun.
6. The gay butterfly lives for only one summer.
7. The ship approaching through the mist looked like a phantom.
8. Down swept the chill wind from the mountain peak.

23. NARRATION

Write the story suggested to you by the picture on the opposite page. Before you begin, make a very careful study of the picture. The dress of the men will give you a hint as to the time of the story. Are they officers or soldiers in the ranks? What does their attitude suggest as to the nature of the question they are discussing? Who is the little girl? She could hear quite as well under safe cover of the cloth; why did she creep out?

Write your story in three paragraphs, telling :

- I. **Introduction.** — Who the characters are.
How the men came to be in this room.
How the child came to be under the table.
- II. **Body.** — What the child overhears.
- III. **Conclusion.** — Whether or not the child is discovered.
What use she wishes to make of the information she gathers.
What the result is.



In telling the story above, keep in mind the rules for good composition writing that you have recently studied. The outline provides for the introduction, the body, and the conclusion. Make each of these parts as complete as possible. Be careful to mention events in their proper order or sequence, and to keep the time of the narrative the same throughout. Arrange for a fitting climax.

When you have finished your first draft, look over your work to see whether you have repeated *and* or *said* too often. If you have, try to find words or groups of words to substitute for them in some cases.

24. STUDY OF A POEM

The following poem is another story told in verse. Read it through silently before you answer the questions that follow it.

HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX

I sprang to the stirrup, and Joris, and he ;
I galloped, Dirck galloped, we galloped all three ;
“ Good speed ! ” cried the watch, as the gate-bolts undrew ;
“ Speed ! ” echoed the wall to us galloping through ;
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast.

Not a word to each other ; we kept the great pace
Neck by neck, stride by stride, never changing our place ;
I turned in my saddle and made its girths tight,
Then shortened each stirrup, and set the pique right,
Rebuckled the cheek-strap, chained slacker the bit,
Nor galloped less steadily Roland a whit.

’Twas moonset at starting ; but while we drew near
Lokeren, the cocks crew and twilight dawned clear ;

At Boom, a great yellow star came out to see ;
At Düffeld, 'twas morning as plain as could be ;
And from Mecheln church-steeple we heard the half-chime,
So Joris broke silence with " Yet there is time ! "

At Aershot, up leaped of a sudden the sun,
And against him the cattle stood black every one,
To stare thro' the mist at us galloping past,
And I saw my stout galloper Roland at last,
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray :

And his low head and crest, just one sharp ear bent back
For my voice, and the other pricked out on his track ;
And one eye's black intelligence, — ever that glance
O'er its white edge at me, his own master, askance !
And the thick heavy spume-flakes which aye and anon
His fierce lips shook upwards in galloping on.

By Hasselt, Dirck groaned ; and cried Joris, " Stay spur :
Your Roos galloped bravely, the fault's not in her,
We'll remember at Aix " — for one heard the quick wheeze
Of her chest, saw the stretched neck and staggering knees,
And sunk tail, and horrible heave of the flank,
As down on her haunches she shuddered and sank.

So, we were left galloping, Joris and I,
Past Looz and past Tongres, no cloud in the sky ;
The broad sun above laughed a pitiless laugh,
'Neath our feet broke the brittle bright stubble like chaff ;
Till over by Dalhem a dome-spire sprang white,
And " Gallop," gasped Joris, " for Aix is in sight ! "

" How they'll greet us ! " — and all in a moment his roan
Rolled neck and croup over, lay dead as a stone ;
And there was my Roland to bear the whole weight
Of the news which alone could save Aix from her fate,
With his nostrils like pits full of blood to the brim,
And with circles of red for his eye-sockets' rim.

Then I cast loose my buffcoat, each holster let fall,
Shook off both my jack-boots, let go belt and all.
Stood up in the stirrup, leaned, patted his ear,
Called my Roland his pet-name, my horse without peer;
Clapped my hands, laughed and sang, any noise, bad or good,
Till at length into Aix Roland galloped and stood.

And all I remember is — friends flocking round
As I sat with his head 'twixt my knees on the ground;
And no voice but was praising this Roland of mine,
As I poured down his throat our last measure of wine,
Which (the burgesses voted by common consent)
Was no more than his due who brought good news from Ghent.

— ROBERT BROWNING.

This poem is a very difficult one to read aloud well, so do not attempt it until you have answered all the questions and are sure that you understand what the author had in mind. Notice the punctuation. You will see that you cannot pause at the end of each line, as you do in many poems; but that you must sometimes read a line and a half or even two lines together before you make a pause.

Who is supposed to be telling the story? To which of the three men does *he* in the first line refer? What does the first stanza tell you about the city of Ghent? What were the duties of the watch? What is a postern?

Describe the picture that you would paint if you were an artist and wished to illustrate the second stanza. How does the author's use of the word *twilight* differ from the ordinary use of the word? What is meant by *the cattle stood black* against the sun? If you have never seen a tree or an animal outlined against the rising sun, try to do so, and see if you can find out exactly what the author means by the line. Why does Roland's master say that he sees his horse at last; has he not been riding him right along?

Read the last half of the fourth and all of the fifth stanza together and see what a wonderfully clear picture of the galloping horse they give. Which lines especially show the great speed at which Roland is going?

Which was the first horse to give out? Read the lines that show that her master forced her to go on after her strength was exhausted. How near Aix did Joris get? How did Roland's master feel when he was left alone to carry the news? Read the lines that tell you. Why did he throw off his boots, belt, etc.? Why did he laugh and sing and call his horse pet names?

Who is the real hero of the poem? Give a reason for your answer. Follow the time from the beginning to the end of the ride; when did they leave Ghent, and about what time was it when they came within sight of Aix?

Notice the line, '*Neath our feet broke the brittle bright stubble like chaff*'. Can you see why the author used the words he did rather than '*Neath our feet broke the shining dry stubble like chaff*? It is said that Browning tried to imitate the galloping of a horse in the swing of his lines. Read the beginning of the poem and see if you can make it sound like that —

I *sprang* — to the *stir* — rup and *Jor* — is and *he*,
I *gal* — loped, Dirck *gal* — loped, we *gal* — loped all *three*.

Find other lines that sound like galloping.

25. SUMMARY OF NARRATION

In writing a story, bear in mind the following points:

1. The sentence or sentences forming a unit of thought or a distinct part of a subject are called a paragraph.
2. The first line of each paragraph should be indented.
3. In direct discourse a new paragraph is begun each time the speaker changes.
4. There should usually be three parts to a story: (1) the introduction, presenting the time, the place, and the characters; (2) the body, containing the main part or the action of the story, and ending with the climax; (3) the conclusion, showing what results from the climax.
5. Any one of these parts may consist of one or of more than one paragraph.

6. Either the introduction or the conclusion may be omitted if the story is more dramatic without it.

7. Events should follow one another in their proper order or sequence.

8. Variety of expression may be obtained by the use of synonyms, antonyms, by varied sentence forms, and by the substitution of groups of words for single words.

ORAL AND WRITTEN EXERCISES

I. Tell or write the story of one or two of the following, omitting all unnecessary details :

1. "The Skeleton in Armor." Longfellow.
2. "Rip Van Winkle." Irving.
3. "The Pied Piper of Hamelin." Browning.
4. "The Man Without a Country." E. E. Hale.
5. "Horatius." Macaulay.
6. "Captains Courageous." Kipling.
7. The Meeting of Roderick Dhu and the King. (Scott's "Lady of the Lake.")
8. The Expulsion of the Acadians from Nova Scotia. (Longfellow's "Evangeline.")
9. "Hervé Riel." Browning.
10. "Singing Leaves." Lowell.
11. One of the stories from "Grandfather's Chair." Hawthorne.

II. Tell or write some interesting anecdote of one of the following characters :

Washington, Jefferson, Franklin, Fulton, Lincoln, Edison, Peary, Longfellow, Florence Nightingale, Napoleon, Queen Elizabeth, Joan of Arc.

III. Tell or write the story either of some heroic deed which you have seen or of which you have read, or of some act of unusual courtesy or thoughtfulness.

IV. Tell or write the account of an experience, real or imaginary, from several points of view — your own, and that of other persons interested. For instance, you might tell the story of a practical joke that was played upon you, telling it first from the point of view of the person who played the joke, and next from your own. Or you might tell the story of a runaway, first from the point of view of the driver, next from that of an onlooker, and third from that of the horse itself.

26. LETTERS

The form of composition that people make most use of in life after school days are over is the letter. As you grow older, you may or you may not have occasion to write stories such as are published in the magazines and newspapers, or explanations such as are found in your arithmetic, or descriptions like those in your geography; but you will most surely be called upon time and time again to write letters. Practically all people have need of this form of composition. In the commercial world men use it constantly in buying and selling goods; in private life every one uses it in conveying messages both of a business and of a friendly character.

As letters are so universally used, you will readily see the importance of learning to write them well. You must not, however, think of letters as an entirely distinct form of composition. When you write to a friend of the things that have happened to you since you last saw him, or when you describe to him some person or place that you have seen, or explain how and why you have done certain things, you are writing just such stories, or de-

scriptions, or explanations as you have been taught to write in the classroom under the name of *composition*. The only difference is that you are addressing your remarks to a particular person rather than to people in general; and that you are arranging your work in a form somewhat different from that in which you arrange your other composition.

Letters are of two kinds, — **friendly letters** and **business letters**. You will now study more particularly the character and the form of the friendly letter.

Broadstairs, Kent

July 11, 1851

My dear Mrs. Watson,

I am so desperately indignant with you for writing me that short apology for a note and pretending that you thought I could fail to be interested in anything you wrote me that I have more than half a mind to inflict a regular letter upon you. If I were not the gentlest of men I should do it!

You shall not be altogether spared, however, for the temptation to tell you of a gipsying trip on which I took Charley and three of his school fellows a week or so ago is too strong to be resisted. We went first to the boat house where the boys all cried in shrill chorus for "Mahogany" — a gentleman so called by reason of his sunburnt complexion, a boatman by profession. During the day, for greater convenience, the boys called him "Hogany" and even "Hog," to all of which names he responded as though he had no proper name at all.

We embarked and, all rowing hard, went down the river to the spot where we were to dine. I had provided two good hampers, and when the contents of the first was disclosed to view the boys danced and shrieked; at sight of the second they all wildly stood on one leg. The struggles I underwent between my feelings of hospitality and prudence must ever remain untold. They all lived through it, however, and as I have not been called upon to attend an inquest since the occasion, I imagine there have been no fatal consequences.

The last five or six miles of our return trip was made in a prodigious thunderstorm. This was the great success of the day. The boys had enjoyed the dinner and the afternoon's fun, but sitting in a rowboat and getting completely wet through was the culminating part of the entertainment. You never in your life saw such looking objects as they were; and they seemed perfectly unconscious that it was at all advisable to hurry home and change. I wish you might have heard the song sung in the thunderstorm, the solos by Charley, the chorus by the others, describing the career of a booby who was plucked at college. Every verse ended:

“ I don't care a fig what the people may think,
But what *will* the governor say ! ”

This was shouted with a jollity that thunder, lightning, and drenching rain seemed only to enhance, and with a deference toward myself that showed that they regarded me as a “governor” who had that day done a creditable deed.

I am ever, dear Mrs. Watson, most sincerely yours,

Charles Dickens (*Adapted*).

Executive Mansion

Washington, D. C.

November 21, 1864

Dear Madam :

I have been shown in the files of the War Department a statement of the Adjutant-General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any words of mine which should attempt to beguile you from a loss so overwhelming; but I cannot refrain from tendering to you the consolation that may be found in the thanks of a Republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,
Abraham Lincoln

The first of these letters was written by Charles Dickens to a friend and is, therefore, very familiar in its tone. He knows that his friend will be deeply interested in every little detail of his trip, and he consequently tells her things that he would not think of mentioning to some one with whom he was less intimate.

Now read the second letter carefully. This was written by Abraham Lincoln to Mrs. Bixby of Boston, a person whom he had never seen. Though full of sympathy and deep feeling, this letter is naturally far more formal and dignified in its tone than the first.

Each of these writers kept in mind the particular person to whom he was writing and suited his letter to that person. This is one of the first laws of good letter writing.

Write about things in which the person to whom you are writing is interested.

A second rule is:

Be natural. Write as you would talk were your friend with you.

Though friendly letters differ greatly in tone and character, according to the relations existing between the writer and the person addressed, in form they are very much alike. This form is regulated by general custom, and it should be carefully observed. Neglect or disregard of it shows ignorance or carelessness on the part of the writer.

To begin with, the letter should be written on four-page unruled paper and should be well placed on the sheet. There should always be a margin on the left, varying in width from one quarter to one half an inch, in accordance with the size of the paper. If the letter consists of a few

lines only, it should be so arranged on the first page that it occupies approximately the middle of the page from top to bottom. If it is long enough to fill one or more pages, it should begin an inch or an inch and a half from the top of the first page. If the letter consists of but two pages, the first and the third may be used; if it is longer, the pages should be written on in their regular order.

The friendly letter consists of five parts. Notice the model letters on pages 364 and 365 for the arrangement of these parts.

I. The Heading. This contains the address of the writer and the date of the writing. It should be placed at least an inch from the top of the page and should begin a little to the right of the middle from left to right.

The street address, the name of the city, and the name of the state may occupy one or two lines, depending upon their length. The date should always be on a line by itself. The various items on a line should be separated by commas and all abbreviations should end with periods.

II. The Salutation. This is the phrase by which the writer addresses the person to whom he is writing; as, *Dear Mother, My dear Madam*. The salutation should be written below the address and should begin at the margin. A comma is the usual mark of punctuation after the salutation, though the comma and dash (, —) and, in more formal letters, the colon (:) may be used. No abbreviation except Mr. and Mrs. should be used, and these should, of course, be followed by periods.

III. The Body of the Letter. This is the letter proper. It generally begins a line below the salutation, and is slightly indented.

IV. **The Complimentary Close.** This is the phrase with which it is customary to end a letter; as, *Your affectionate son, Very sincerely yours.* It should be placed below the body of the letter and, usually, to the right of the middle. It should be followed by a comma and only the first word should be capitalized.

V. **The Signature.** This consists of the name of the writer and should be written on the line below and just to the right of the complimentary close.

In writing to a stranger, a lady should sign her own name and below and to the left of her signature she should indicate how she wishes to be addressed. The first ending below shows how a married woman, and the second how an unmarried woman, should sign a letter to a stranger.

(Mrs. John H. Carr)	Very sincerely yours, Mary E. Carr
---------------------	---------------------------------------

Very sincerely yours,
(Miss) Mary E. Carr

The arrangement of the parts of the letter is further shown below:

419 Clinton Avenue
Albany, New York
October 1, 1915

Dear Mother,

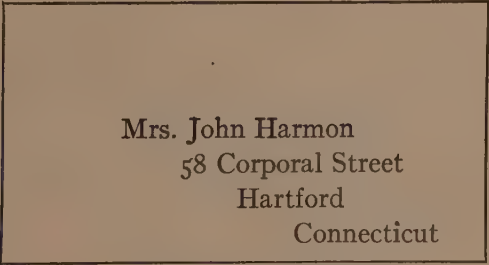
Your loving daughter,
Helen

27. THE ENVELOPE

Address the envelope very distinctly, being careful to place the name of the person to whom you are writing about in the middle from top to bottom as well as from left to right, and to write the house number and the street, the city, and the state on succeeding lines below.

Be careful to avoid all abbreviations that may possibly lead to misunderstanding; such as Va. and Vt.; N. Y. and N. J. In fact, in order to safeguard against mistakes, many people always write the name of the state in full. No punctuation mark is needed on the envelope except the period after an abbreviation.

NOTE. — If you write your own address in the upper left-hand corner of the envelope, the letter will be returned to you in case it does not reach the person to whom it is addressed.



Mrs. John Harmon
58 Corporal Street
Hartford
Connecticut

WRITTEN EXERCISES

I. Take six sheets of letter paper, or fold six sheets of blank paper to represent letter paper, and arrange on each the various parts of a letter, leaving the body blank as in the diagram on page 368. On the first three write your house address and on the others write the addresses

of relatives or friends whom you might visit and from whose houses you might write letters. Address the first three to your teacher, to your physician, and to a classmate respectively. Address one of the others to your father or your mother, another to your sister or your brother, and the third to a friend.

II. Fold your letter papers, bringing the top and bottom edges exactly together and place them in envelopes. Address each envelope properly.

28. ORIGINAL LETTERS

Do not think that a letter, in order to be worth while, must relate exciting events. When you are with a friend you have no difficulty in finding interesting things to talk about, even though you discuss nothing of great importance. A letter is merely a personal talk in writing; therefore it is perfectly proper to write the news concerning yourself and mutual friends in whom you know your correspondent to be interested. Share your thoughts and your interests with your friend, and show sympathy with all he says and does and your correspondence will be the next best thing to a real face to face talk.

WRITTEN EXERCISES

I. Write a letter to some absent friend, relating in as interesting a way as possible the little unexciting, everyday happenings of the past week.

II. Write a letter to accompany a birthday present, telling what you are sending and why you are sending it.

III. Write to a friend or a relative, thanking him for a

book that he sent you for Christmas. If you have read the book, tell him what you particularly liked about it. If you have not yet read it, tell him why you anticipate pleasure in doing so.

IV. Write a letter to an absent member of your family, telling him all about your Thanksgiving celebration. Be sure to tell him how much he was missed.

V. Imagine that you are a Puritan boy or girl that has recently come over in the *Mayflower*. Write to an old friend in England or in Holland, describing your voyage and telling of your life in the New World. If your letter is carried by the *Mayflower* on its return trip, how must you date it?

VI. Imagine that you have recently moved from the country to the city. Write to an old friend and neighbor, telling what you particularly miss and what you find most interesting in your new surroundings.

VII. Imagine that you have recently moved from the city to the country. Write to an old friend in the city, describing your life in the country and pointing out what seems to you its advantages and its disadvantages.

VIII. Write to a friend, describing a camping or some other experience, real or imaginary, of your last summer's vacation.

29. INVITATIONS AND REPLIES

A very short letter is called a note. A note is usually written, not to give general news, but to carry some special, definite message. An invitation to dinner is a note, and the short letter of reply, accepting or declining the invitation, is also a note.

Notes of this kind may be either **informal**, as are other friendly letters, or they may be **formal**; that is, they may be written in the third person.

Below are two invitations and their replies, the first informal and the second formal. Notice the form of each very carefully:

I. INFORMAL INVITATION

Dear Frank,

Father and I are going up the river on a camping trip next week and we want you to go along. Father said that I might ask one of the boys and I said I should rather have you than any of the others. I do hope you can come.

We are going to start about ten o'clock Monday morning and shall probably get back some time on Thursday. Hurry up and write that you will be on hand.

Your friend,

Stephen Hunt

125 West 98th Street

August 3, 1915

REPLY

Dear Stephen,

Of course I'll be on hand! I should rather go camping than do anything else in the world. It was fine of your father to let you ask me.

I shall be down Monday morning on the first train without fail.

Ever yours,

Frank Pierce

White Plains

August 4, 1915

II. FORMAL INVITATION

Miss Helen Stone requests the pleasure of Miss Katherine Hart's company at a Christmas party on Friday, December twenty-fourth, from eight to eleven o'clock.

248 Chestnut Street

December sixteenth

REPLIES

(1)

Miss Katherine Hart accepts with pleasure Miss Helen Stone's kind invitation to be present at her Christmas party on Friday, December twenty-fourth, from eight to eleven o'clock.

157 Clinton Avenue

December seventeenth

(2)

Miss Katherine Hart regrets that a previous engagement prevents her from accepting Miss Helen Stone's kind invitation to be present at her Christmas party on Friday, December twenty-fourth, from eight to eleven o'clock.

157 Clinton Avenue

December seventeenth

In form, the first invitation and its reply is exactly like the other friendly letters that you have studied, except that the writer's address and the date are placed at the end instead of at the beginning. These two items are often written thus in notes of this character and, by some people, they are written at the end in all friendly letters. It is perfectly correct, however, in informal notes of invitation, to write the heading where it seems naturally to belong, — at the beginning.

In the formal note, the writer's address and the date are always placed at the end, close to the margin, and the day of the month is written out in words. This note, you see, is in the third person, and has no salutation, complimentary close, or signature.

Many people prefer always to send informal invitations, but whatever one's preference may be in *sending* invita-

tions, in *replying* there is one invariable rule to follow: *Answer all notes of invitation in the form in which the invitation is written.* That is, if the invitation is formal, the note of acceptance or regret must be formal. If the invitation is informal, the reply must be informal.

Occasionally one is called upon to write a note introducing one friend to another. Such a note is likely to be informal in tone. In its arrangement it is similar to other friendly letters. Read the note of introduction below :

Hamilton Hall

Amsterdam Avenue

March 21, 1915

Dear Mother,

This is to introduce to you and the rest of the family my friend and college chum, Edward Noyes. He is a member of the college glee-club, and as the tour the club is about to make will take him to our town, I have asked him to call upon you. I want you and father to know him and to give him a taste of real "Dixie" home life.

I am sure you will give him a warm welcome, at first for my sake and later, when you know him better, for his own.

Your loving son,

George

WRITTEN EXERCISES

I. Write an informal note, inviting a friend to go with you to see some moving pictures next Saturday. Tell what pictures you are planning to see and why you chose them.

II. Write an informal invitation to a friend to spend Friday evening at your house. Tell him what you are planning to do to make the evening pleasant.

III. Write a formal note to a friend, inviting him to your birthday party. Do not forget to state the day and the hour.

IV. Write a formal note to the teacher of another room inviting her and her class to attend some special exercises in your room. Give the day and the hour.

V. Imagine that you have received an informal invitation to attend a candy pull at the house of a friend a week from to-day, from seven to ten o'clock. Write an acceptance of the invitation.

VI. Imagine that one of your best friends is about to move to another town, where you have acquaintances but where he is a stranger. Write a note, introducing your friend to one of these acquaintances.

VII. You have been formally invited to lunch at a friend's house a week from next Saturday at one o'clock. Accept the invitation.

VIII. Your class has received from the class just below yours a formal challenge to a spelling match to be held a week from to-day in the challenger's room at nine-thirty o'clock. Write the answer.

30. DESCRIPTIONS FOR IMPRESSIONS

Description is a form of composition that we are called upon to use practically every day of our lives. We describe to an old friend some new acquaintance that we have made, or some place that we have seen, or some particular thing that interests him or us. According to the object we have in view, the description will be either **detailed**, giving all the facts that a photograph would

give and more besides, or **general**, giving impressions rather than minute details.

Read the little description below :

KIT

Kit was a shock-headed, awkward, shambling lad with a turned-up nose and certainly the most comical expression of face I ever saw.

— CHARLES DICKENS.

As you see, the author does not give Kit's age, nor his height, nor the color of his eyes, nor the many other details that we generally associate with the description of a person, yet what a good picture of the boy he draws! This is due partly to the author's choice of words — *shock-headed* and *shambling* almost make pictures by themselves, and *the most comical expression of face I ever saw*, gives a better idea of the boy's appearance than could be gained from any number of catalogued details of his features. Dickens here mentions the most striking thing about the boy, — the thing that impressed him and that he wants to impress upon his readers.

Read the following description of the locksmith, also by Dickens. This, too, as you will see, was written to give a general impression rather than a detailed picture. See if you can tell why the author succeeds in giving so good a picture in so few words.

THE LOCKSMITH

There he stood, working at his anvil, his face radiant with exercise and gladness, his sleeves turned up, his wig pushed off his shining forehead, — the easiest, freest, happiest man in all the world.

— CHARLES DICKENS.

ORAL AND WRITTEN EXERCISE

Using the sketches above as models, describe in a very few words three or four of the following characters. Try to bring out, as Dickens does, the most striking thing about the person's appearance.

1. A grandfather seated by the fireplace smoking his evening pipe.
2. A well-dressed girl crossing a muddy street.
3. A baby stretching out its hand for a toy just beyond its reach.
4. A boy in his first football trousers.
5. A man who has had his hat blown off on a windy day.
6. A Chinese laundryman.
7. An organ grinder.
8. An Italian laborer eating his noon meal.
9. An old peddler.
10. Two people colliding on a rainy day.
11. A St. Bernard dog and a little terrier.
12. A traffic policeman.

The following words may help you to describe the characters you select :

mischievous	patient	stooped	dignified
laughing	weary	worn	haughty
sharp	grizzled	vigorous	alert
snub	tumbled	capable	keen
eager	impatient	placid	dainty
erect	kindly	contented	important
surprised	demure	stolid	stalwart
startled	modest	impudent	careworn

31. STYLE IN DESCRIPTION

When you are asked to write a composition, you must not think that it is necessary to have some startling experience to relate, or some unusual scene to describe. Read the two following descriptions very carefully. The first

merely describes how two little children who are just learning to walk crossed the floor and then went back again. The second describes a Spanish battleship leaving the harbor of Santiago and steaming for the open sea. These are both commonplace things enough to tell about ; but you will see that they are far from commonplace as Dickens and Richard Harding Davis tell them. You see, therefore, that it is not only *what* you say, but the *manner* or the *style* in which you say it that counts. Study the descriptions and talk them over in class in order to find, if possible, what there is about them that makes them so interesting.

TODDLES AND PODDLES

Toddles was the pet name of the boy ; Poddles of the girl. At their little unsteady pace they came across the floor, hand in hand, as if they were traversing an extremely difficult road intersected by brooks. And when Betty said, " Go to your seats, Toddles and Poddles," they returned hand in hand across the country, seemingly to find the brooks rather swollen by late rains.

— CHARLES DICKENS.

THE RACE FOR FREEDOM

Out through the crack in the wall of mountains where the sea runs in to meet the waters of Santiago Harbor and from behind the shield of Morro Castle, a great gray ship like a great gray rat stuck out her nose and peered about her and then struck boldly for the open sea. High before her she bore the gold and blood-red flag of Spain and like a fugitive leaping from behind his prison walls she raced for her freedom to give battle, to meet death.

— RICHARD HARDING DAVIS, *The Derelict*.

By permission of Charles Scribner's Sons.

In both of these descriptions comparisons are used. In the first, Dickens compares the children's unsteady

walk across the floor to a grown person's walk over an extremely rough country road. What does he mean by saying that they seemingly found *the brooks rather swollen by late rains?*

In the second description, why is the comparison of the ship to a rat a good one? What other comparison is made? Notice how effective it is to repeat the words *great gray; a great gray ship like a great gray rat*. Notice, too, the choice of the words used in the last description: *crack* for *opening*, *peered* for *looked*, *struck* for *sailed*, *bore* for *carried*, and *gold and blood-red* for *yellow and red*. The transposed order of the sentences helps also to make the description more effective. Read the first sentence in the natural order, beginning with the subject *a great gray ship* and see how much less interesting it is. Read the second sentence in the same way and decide which order you prefer.

32. COMPARISONS

In the lesson above, your attention was called to the comparisons used in the descriptions. Read the paragraph by Dickens, omitting the comparisons. You will see at once that you get a far clearer picture of the babies' unsteady gait with the comparisons than without them. And in the second description, the great gray ship seems actually alive when it is compared to a great gray rat peering about to see if there is any hope of escape from death. Comparisons of this kind are used constantly in descriptions, and help greatly to make the pictures of the persons or things described vivid and lifelike.

Keep on the watch for comparisons in your reading and make a note of those which seem to you especially good.

Use the following comparisons in sentences of your own ; then rewrite the sentences without the comparisons, and decide in which form you like the thought better. Write good sentences. Do not say *The bird flew swift as an arrow* but rather *The mother bird heard the frightened cries of her little ones and swift as an arrow she flew to comfort and protect them.* The second sentence is better than the first because it gives some reason for the bird's flying swift as an arrow.

swift as an arrow

clear as crystal

light as down

hard as flint

cold as ice

like a deer

blue as the skies

white as snow

pure as a lily

fleet as the wind

sharp as a steel blade

like thunder

WRITTEN EXERCISE

Write short descriptions of two or three of the following. Try to think of comparisons that will make your descriptions lifelike and vigorous. Try also to find effective, picture-making words. Let some of your sentences be in the natural order and others in the transposed order. Make this, if possible, the most effective piece of written work you have done this year.

1. Scene in the engine house when the fire bell rings.
2. Scene at a country station when the train comes in.
3. Scene as the starter gives the word " go " at a race.
4. Scene at the school recess.
5. The nest of some bird.
6. An old broken-down horse.
7. A stray dog.
8. A lost child.
9. A caged wild animal.

33. FIGURATIVE LANGUAGE

SIMILE, METAPHOR, PERSONIFICATION

I. Notice how vividness is secured in the following sentence :

Richard fought like a lion.

If the sentence read, *Richard fought bravely* or *Richard fought with courage*, the same idea would be expressed, but the reader would not get the keen impression of courage that comparison with the lion, the very type of courage, gives.

In the sentence, *Richard fought bravely*, the idea is expressed in exact or **literal language**, but in *Richard fought like a lion*, it is expressed in imaginative or **figurative language**. In imagination we see Richard fighting with the strength and fury of the king of beasts.

When we compare a person or a thing with something unlike it in most particulars, but like it to a remarkable degree in the one quality which we wish to emphasize, we use a **simile**.

A simile is generally introduced by the words *like* or *as*.

II. If instead of saying *Richard fought like a lion*, we say *Richard was a lion in battle*, we are still using figurative language. In this case we do not say that Richard is *like* a lion, but we call him the lion itself.

When instead of saying that one thing is like another we say that one thing *is* that other, we use a **metaphor**.

Richard fought like a lion (simile).

Richard was a lion in battle (metaphor).

The sentence below is another instance of figurative language:

A wind came up out of the sea
And said, "O mists, make room for me."

Here the wind is represented as having the power to think, to feel, and to speak; in other words it is regarded as having the qualities and characteristics of a person.

When we speak of animals and things without life as though they were persons, we use **personification**. The things thus spoken of are said to be **personified**.

Personification is used very frequently in literature. Look for examples of it in your reading. You will see that personified words sometimes begin with capital letters, but that quite as often, or even more frequently, they begin with small letters.

ORAL EXERCISES

I. Find the similes and the metaphors in the following sentences and explain each:

1. Hearty and hale was he, an oak that is covered with snowflakes.
2. Overhead the wild geese fly
 Like an arrow through the sky.
3. Silently out of the room then glided the glistening savage,
 Bearing the serpent's skin and seeming himself like a serpent.
4. The ship was as idle as a painted ship upon a painted ocean.
5. Night's candles are burned out.
6. He is the black sheep of the family.
7. The little fellow looked as forlorn as a strayed goat.
8. His eyes were like flames of fire and his voice like the sound
of many waters.
9. A little fat steamer rolled along like a sailor on shore.
10. He is a little chimney and heated hot in a minute.
11. Good books are friends who are always ready to talk to us.
12. Her eyes are mirrors reflecting all her thoughts.

II. Notice the personifications in the sentences below. Tell in each case whether the personified word is masculine or feminine; that is, whether it is represented as a man or as a woman.

1. The sun was shining on the sea
 Shining with all his might.
2. The image of the moon at night
 All trembling in the ocean lies;
 But she with calm and steadfast light,
 Moves grandly through the radiant skies.
3. Lastly came Winter clothed all in frieze,
 Chattering his teeth for the cold that did him chill.
4. Spring hangs her infant blossoms on the trees.
5. Then here's to the oak, the brave old oak,
 Who stands in his pride alone.
6. The ship was still as she could be,
 Her sails from heaven received no motion;
 Her keel was steady in the ocean.
7. Peace hath her victories no less renowned than war.
8. The Night is Mother of the Day.

In the sentences above, you will see that *sun* is spoken of as masculine and *moon* as feminine; *winter* as masculine and *spring* as feminine. No definite rules for the gender of personified things can be given, but, generally speaking, things with which we associate the idea of size and strength are regarded as masculine; those with which we associate the idea of grace and gentleness and beauty are regarded as feminine.

Like — as

In several of the sentences in the preceding lesson, the words *like* and *as* are used. Notice their uses in the following sentences:

Richard fought *like* a lion.

Richard fought *as* a lion fights.

The savage glided from the room *like* a serpent.

The savage glided from the room *as* a serpent glides.

In both instances above *like* is followed by a substantive — *lion* and *serpent* respectively. *As* is followed by a statement or clause — *a lion fights*, and *a serpent glides* respectively.

Be careful in your own speech and writing to use *like* before a substantive modified or unmodified, and *as* or *as if* before a clause.

ORAL EXERCISE

Decide whether to use *like* or *as* or *as if* in the following sentences :

1. The poor old woman looked —— she would faint.
2. The child sings —— a bird.
3. Do —— I tell you.
4. "Walk —— me," said the mother crab to her son.
5. "Walk —— I do," said the mother crab to her son.
6. The man works —— he enjoyed his work.

34. THE TOPIC SENTENCE

Read the following descriptions :

1. What an interesting picture the Pilgrims and their dusky guests must have presented as they celebrated the first Thanksgiving Day! Behind them was the dark forest, before them the open sea, and over all the yellow sunlight of late autumn. It was a royal feast, this Thanksgiving dinner, served at long tables spread in the open air. Maids and matrons in stiff, white aprons and snowy kerchiefs flitted from savage Indian brave to devout Puritan father with platters heaped with turkey, venison, and cakes of Indian meal. And together they sat for hours, talking and feasting and cementing the friendship that made it possible for this handful of exiles to live in safety in the great wilderness.

2. Evening gradually descended upon lake and garden. Bats flew whirring past the open doors and windows, and from the water rose the croaking of the frogs. As the moon climbed higher in the sky, a nightingale began her song, which was soon answered by her mate in the thicket beyond. A slight breeze shivered among the trees; it was but the breath of the spring night.

What is the subject or *topic* of the first paragraph? of the second? Read the first sentence of each paragraph. You will see that in both paragraphs the opening sentence states in a general way the topic of the whole paragraph. Such a sentence is called a **topic sentence**.

The other sentences in the paragraph relate to the topic sentence; they explain it or add to it, thus making the meaning clearer. Test each sentence in both paragraphs to see in what way they add to the topic sentence.

Most paragraphs contain a topic sentence and it is often, though not always, the first sentence. Find and read aloud the topic sentences of several paragraphs in your history.

WRITTEN EXERCISE

Write paragraphs, using the following sentences as topic sentences. Be careful to make all the other sentences in the paragraph explain or add to the topic sentence.

1. The first snow came.
2. Spring is at last here.
3. The rain fell in torrents last night.
4. This is the best book I ever read.
5. It was the most exciting game I ever saw.
6. A camping trip makes the best kind of vacation.
7. The last meeting of our Literary Club was very exciting.
8. A boy scout is never at a loss in the woods.
9. Last week I attended an outing of the Camp Fire Girls.
10. My ride in my friend's automobile was full of adventure.

35. SEMICOLON, COLON, AND DASH

Compare the third sentence following with the first and second sentences :

A slight breeze shivered among the trees.

It was but the breath of the spring night.

A slight breeze shivered among the trees ; it was but the breath of the spring night.

When two independent statements are so closely related, it often seems undesirable to make separate sentences of them. They are then written as one sentence, with the semicolon to separate them.

There are three other uses of the semicolon with which you should be familiar. It is used to separate the parts of a compound sentence when they contain commas.

The box to which he pointed was a huge, square, iron-bound chest ; and it was so big that the children played hide and seek in it.

The semicolon is sometimes used in place of the comma, to separate a series of phrases or clauses, especially if they are long.

He who loses wealth loses much , he who loses friends loses more ; he who loses courage loses all.

The semicolon is used also before the words *namely*, *as*, or similar words that introduce an example or an explanation.

Cambridge was the home of three noted writers ; namely, Holmes, Lowell, and Longfellow.

The semicolon is used: (1) to separate two independent statements; (2) to separate the clauses of a compound sentence when they contain commas; (3) to separate a series of long phrases or clauses; (4) before *namely*, *as*, and similar words introducing an example or an explanation.

Notice the following uses of the colon :

1. Benjamin Franklin says in "Poor Richard's Almanack": "He that is of the opinion that money will do everything may well be suspected of doing everything for money."

2. To parse a noun, we should tell the following things about it: (1) its class; (2) its gender; (3) its person; (4) its number; (5) its syntax; (6) its case.

3. Dear Sir:

The colon is used (1) to introduce a long quotation formally; (2) after words like *as follows* introducing a formal statement or an enumeration; (3) after a salutation in a business letter.

Notice the use of the dash in the following sentences:

Greece, Carthage, Rome — where are they?

Was there ever — but I scorn to boast.

The dash is used to denote a sudden change of thought or construction.

ORAL AND WRITTEN EXERCISE

Explain the use of each semicolon, colon, and dash in the following sentences. Write the exercise from dictation.

1. Lincoln said, "I have great respect for the semicolon; it is a mighty handy little fellow."

2. Helen Keller's world is built of touch sensations, devoid of color and sound; but, without color and sound, it throbs with life.

3. The judicial power shall extend to all cases, in law and equity, arising under this Constitution; to all cases of admiralty and maritime jurisdiction; to controversies to which the United States shall be a party; and to controversies between two or more States.

4. The earth has two motions; namely, a daily rotation upon its axis, and a yearly revolution around the sun.

5. The general had three objects in view: (1) to conquer the country and take possession of it in the name of the United States; (2) to put down rebellion among the natives; and (3) to establish law and order throughout the provinces.

6. You will be wise to remember the old precept : " A penny saved is a penny earned."

7. There was a frank boy once — how many years is it since he is dead — who never would have done that.

8. We hold these truths to be self-evident : that all men are created equal ; that they are endowed by their Creator with certain inalienable rights ; that among these are life, liberty, and the pursuit of happiness.

36. WORD PICTURES

Read the following selections carefully, trying to see clearly the picture in each. Imagine yourself in each place spoken of, following the windings of the little stream, coming down the hillside with the gleaners, scrambling down the shore to the old canoe, sitting on the rock with the lone fisherman. In imagination, again, hear the sounds, smell the odors, and see the sights of each spot. Then write as vivid a description of the place as you can.

1. Only an idle stream,
 Whose amber waters softly gleam,
 Where I may wade through woodland shade,
 And cast the fly, and loaf, and dream.
2. From the hillside wheat fields brown
 Blithely stride the gleaners down,
 Through the laneways where the lowing
 Cattle greet them, homeward going.
3. Where the rocks are gray and the shore is steep,
 And the waters below look dark and deep ;
 Where the rugged pine in its lonely pride
 Leans gloomily over the murky tide ;
 Where the shadow is heavy the whole day through,
 There lies at its moorings the old canoe.

4. There is a lone fisherman sitting upon a rock, rapt in contemplation of the point of his rod.

SCYTHE SONG

Mowers, weary and brown and blithe,
What is the word methinks ye know,
Endless over-word that the Scythe
Sings to the blades of the grass below?
Scythes that swing in the grass and clover,
Something, still, they say as they pass;
What is the word that, over and over,
Sings the Scythe to the flowers and grass?

Hush, ah, hush! the Scythes are saying,
Hush, and heed not, and fall asleep;
Hush, they say to the grasses swaying,
Hush, they sing to the clover deep!
Hush — 'tis the lullaby Time is singing —
Hush, and heed not, for all things pass,
Hush, ah, hush! and the Scythes are swinging
Over the clover, over the grass!

— ANDREW LANG.

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Read the poem above two or three times until you get the movement of it and it seems to sing itself to you. When you have done this, you will see why it is called the "Scythe Song."

What picture does the opening line bring to your mind? What question is asked of the mowers? How does the third line show that the scythe repeats the same word again and again. Read the scythe's lullaby to the grass and the clover.

What words in the second stanza contribute to the soft, soothing, and musical effect of the lines? Notice the rhythm or beat of the lines of the poem.

37. VERSIFICATION

In the poem you have just studied your attention was called to the **rhythm** or beat of the lines. All poems are written according to some definite plan of rhythm, and most of them also have some particular rime scheme. What lines in the "Scythe Song" rime? The following selection from Whittier's "Snow-Bound" is so simple in both rime and rhythm that some of you may enjoy writing poems of your own on the same general plan.

The sun that brief De cem ber day

Rose cheer less o ver hills of gray,

And dark ly cir cling gave at noon

A sad der light than wan ing moon.

You will see that the rhythm of each line consists of eight beats, every other one being accented. The first and second lines rime, and the third and fourth. That is, the rimes are in pairs or **couplets**.

Those of you who are interested may add a line to each of the lines below, thus making couplets. If you enjoy this work, you might make an original class poem, one pupil writing one line, another finishing the couplet, and so on.

1. The golden sun is in the west.
2. I heard the mighty ocean roar.
3. The forest trees stand stark and bare.
4. I saw an eagle flying high.
5. Within the ancient castle hall.

38. DETAILED DESCRIPTION — PERSONS

Read the following description :

Who is that short, sturdy, plainly-dressed man, who stands with legs a little apart and hands behind his back, looking up with keen gray eyes into the face of each speaker? His cap is in his hands, so you can see the head of crisp brown hair and wrinkled forehead, as well as the high cheek bones, the short square face, the broad temples, the full lips which are yet as firm as granite. The whole figure and attitude are that of boundless determination, self-possession, energy, and when at last he speaks a few blunt words, all eyes are turned respectfully upon him — for his name is Francis Drake.

— CHARLES KINGSLEY.

Notice how different this description is from those you have been studying. In the former descriptions, the authors' object evidently was to impress upon their readers the most striking traits or characteristics of the person or thing under consideration. They therefore mentioned only such details as accounted for or emphasized these particular characteristics. In the paragraph above, on the other hand, the author has an entirely different object. He wishes to give a clear, accurate, all-round picture of a man, and he consequently gives detail after detail, thus carefully and gradually building up in the reader's mind a distinct image of the person as he sees and knows him.

This description includes not only a plain mention of the color of the person's eyes, but it tells you that they are *keen*. It speaks of his lips not only as full but as *firm*. It tells you also that his face and figure express *determination*, *self-possession*, and *energy*. These details, though they are outwardly visible, describe the personality or the **character** of the man. No description of a person is complete that

does not give some hint as to his personality or character.

Notice the **order of the details** in the description above. The author begins by speaking of the size, the dress, and the position of the person whom he is describing. This gives you a general notion of the man's appearance. He then adds many details, mentioning first those which one would naturally notice first, and next those which one would see only upon closer examination. What are these details? At last he mentions the impression that Drake makes upon others.

ORAL AND WRITTEN EXERCISES

I. Study the description of Sir Francis Drake very carefully and reproduce it orally as exactly as possible.

II. Using the description of Drake as a model, describe in detail three or four of the following characters. If the characters whom you select have striking features that are not mentioned in the paragraph on Drake, speak of them. Arrange your facts in the following order, giving :

1. A general notion of the person.
 2. The more striking features.
 3. The less conspicuous details.
 4. The impression made by the person's character upon others.
-
- | | |
|---|---|
| 1. Your father or mother. | 6. A fireman, a blacksmith, or a carpenter. |
| 2. Your little sister or brother. | 7. The captain of a football team or a baseball player. |
| 3. Your grandmother. | 8. Your dog or some other pet. |
| 4. Your physician, the minister, or some other man whom you admire. | 9. George Washington or Abraham Lincoln. |
| 5. A neighbor. | |

(Study pictures of Washington and Lincoln, read descriptions of them if possible, recall whatever you can concerning their appearance and character, and try to make your descriptions as vivid and lifelike as though you had really seen them. For a good description of George Washington, read Lowell's "Under the Old Elm," Canto V, stanza 3, beginning "Soldier and statesman" or Brooks's "True Story of George Washington," or Seeley's "Story of Washington." For a description of Lincoln, read Nicolay's "Boys' Life of Abraham Lincoln," or Andrews's "The Perfect Tribute," or Stoddard's poem, "Abraham Lincoln.")

You may find some of the descriptive words suggested for the lesson on page 377 useful. Here are a few others that may also be of help, especially in character portrayal:

serious	skillful	sincere	reliable	faithful
grave	judgment	trustworthy	shrewd	fierce
sympathy	energy	courtesy	gentle	bright
sympathetic	energetic	courteous	jolly	impressive

39. DETAILED DESCRIPTION — PLACES

In writing descriptions of places, be careful to give only such details as can be seen from the place where you are standing. This place is called the **point of view**. For instance, if you are describing a distant view, you should not mention minute details that can be seen only at close range though you may know that such details exist. When you are looking at a house from the outside, you should not describe something indoors that cannot possibly be seen from your position.

If you wish to give a description of both the inside and the outside, you must *change your point of view*, and make sure that your reader is aware of the change.

Read the following description carefully:

THE OLD ANGLER'S COTTAGE

I found the old angler living in a small cottage containing only one room, but a perfect curiosity in its method and arrangement.

It was on the outskirts of the village, on a green bank, a little back from the road, with a small garden in front, stocked with kitchen herbs, and adorned with a few flowers. The whole front of the cottage was overrun with honeysuckle. On the top was a ship for a weather-cock.

The interior was fitted up in a truly nautical style, the old angler's ideas of comfort and convenience having been acquired on board a man-of-war. From the ceiling was slung a hammock which was lashed up by day so as to occupy but little space, and in the center of the room hung a model of a ship of his own handiwork. Two or three chairs, a table, and a large sea-chest formed the principal movables. Over the mantelpiece, which was decorated with sea shells, hung a quadrant flanked by two woodcuts of most bitter-looking naval commanders. His implements for angling were carefully disposed on nails and hooks about the room. On a shelf was arranged his library, containing a work on angling, much worn, a Bible covered with canvas, an odd volume or two of voyages, a nautical almanac, and a book of songs.

—WASHINGTON IRVING (*Adapted*).

In this description, a person who is supposed to look up the old fisherman and call upon him, tells what he sees. As he approaches the house, he describes it from the outside, giving its size, location, surroundings, and various other details that impress him. Then he enters the house. The change in his point of view is shown by the new paragraph beginning with *The interior*. The inside is more unusual and interesting than the outside, and the visitor, therefore, describes it in more detail.

In this description, again, the author begins by giving a general notion of the thing he is about to describe and then adds details until he has built up a clear picture.

Notice the **order of arrangement of details** in both the second paragraph, where he describes the outside of the cottage, and in the third paragraph, where he describes the interior.

If the author's object had been to give his readers a careful and accurate description of the outside of the house, what details other than those given might he have added?

What is the topic sentence of the first paragraph in this description? of the second paragraph? of the third paragraph?



40. ORIGINAL DESCRIPTION OF A PLACE

The picture above is a representation of the cottage in which Edgar Allan Poe, one of the foremost of American authors, lived when he was at the height of his fame and

power. It is, as you see, a very unpretentious place, but a most interesting and picturesque one.

WRITTEN EXERCISES

I. Describe the place, using for your point of observation, the spot taken by the artist who made this picture. Give first a general idea of the house and its surroundings, then mention the details necessary for an accurate word-picture of it. Arrange these details in the order you think best.

Does your composition give an interesting as well as an accurate description of the house as pictured by the artist?

You may find some of the following words or groups of words helpful in your description:

sharply sloping roof	on the top
gently rolling meadows	quiet, peaceful
winding, irregular path	main house
in the foreground	winds
from behind	overhanging
at the right	homelike
at the left	modest

II. Write careful descriptions of two or three of the following. Give first a general notion, then describe the surroundings, and finally add the necessary details. Carefully select your point of view before you begin, and do not change it without giving notice. The descriptions that include buildings are to be from the outside only.

- | | |
|--|---|
| 1. A country schoolhouse. | 7. An unusually picturesque
brook or lake. |
| 2. An old mill. | 8. A view from a mountain or
hill top. |
| 3. A lighthouse. | 9. A country home. |
| 4. An old barn. | 10. A post office. |
| 5. A harbor. | 11. Niagara Falls. |
| 6. The prettiest bit of scenery
you know. | |

41. ORIGINAL DESCRIPTION OF AN INTERIOR

Read again Washington Irving's description of the interior of the fisherman's cottage, noticing the details he mentions and the order in which he introduces them.



Now make a very careful study of the interior pictured above. This shows a corner of the living room of Abraham Lincoln's home, with Lincoln himself in the foreground. Look carefully at the side wall and see of what the house is constructed. Notice the floor

and the furnishings of the room. Make a particular study of the fireplace and of the utensils about it. See what its light, as well as its heat, means to the occupant of the room. At Lincoln's feet lies the pine board on which he used to write and figure. Notice the other writing implements near by.

WRITTEN EXERCISES

I. Write a description of this interior, beginning as you began your other descriptions by giving some general notion of the kind of room you are going to write about. Omit no detail that will add to the clearness of the picture you are trying to make others see. The figure of the young man studying is, of course, the dominant thing in the picture. You may either mention him very early in your description and make all the other details subordinate to this most important one, or you may describe the room carefully, and as the last detail, as a sort of climax, picture the young man sitting in the midst of the surroundings you have described. Half of the class might adopt one plan and half the other, and compare results.

II. Make a careful study of two or three of the following subjects and describe them in detail:

1. The interior of a cobbler's shop.
2. Your sitting room on a winter's evening.
3. Your kitchen.
4. An empty schoolroom.
5. The interior of a barn.
6. A garret you know.
7. The interior of a blacksmith shop.
8. Your own bedroom.
9. The main room in a fire-engine house.

III. Write a description of a scene from any well-known book you have read recently in class or at home. Give the title and the author of the book.

42. VARIETY IN EXPRESSION

Notice the four sentences below :

I found the old angler.

He lived in a small cottage.

The cottage contained only one room.

This room was a perfect curiosity in its method and arrangement.

The author of "The Old Angler's Cottage" has combined the thoughts expressed by these four sentences into one sentence, as follows :

I found the old angler living in a small cottage containing only one room, but a perfect curiosity in its method and arrangement.

You have studied many ways of securing variety of expression. Combining short, simple sentences into longer compound and complex sentences is still another way of attaining this variety.

ORAL AND WRITTEN EXERCISES

I. Combine the short sentences of each of the following groups into one. Make your sentence as smooth and as finished in form as possible.

1. { Benjamin Franklin was once a poor printer.
He became a great and wise man.
2. { The Indians approached through the gloom.
They were in great canoes.
The canoes were made of elm bark.
3. { Christopher Columbus is the most famous of all discoverers.
He was born in the city of Genoa.
Genoa is in Italy.

- { Manhattan Island was sold to the Dutch by the Indians.
 { On it New York now stands.
4. { It was sold for twenty-four dollars' worth of beads and other trinkets.
 { This sale took place in 1626.
- { "The Tales of a Grandfather" was written by Sir Walter Scott.
5. { He wrote it for the amusement of his little grandson.
 { It has given pleasure to many readers.
- { The Yosemite Valley is in California.
6. { It contains some of the finest scenery in the world.
 { It is visited every year by many tourists.
- { Flocks of birds were flying about the lighthouse.
7. { They were blinded by the light.
 { They dashed themselves to death against the glass.
- { It was a warm summer day.
8. { A cloud left the sea.
 { It mounted to the sky.
 { It brought the earth refreshing showers.
- { The boats left the harbor.
9. { They were fishing boats.
 { They belonged to the Gloucester fleet.
 { They sailed at daybreak.
- { On the top of the hill was a flagstaff.
10. { From this fluttered a tattered and weather-beaten flag.
 { The guide pointed this out to us.

II. Rewrite the following description, combining sentences to make it read more smoothly:

Robin Hood's band was known far and wide. It was feared by every one. There were a hundred tall men in it. There were no robbers so bold as they. They took freely from the rich. This they called "taking toll." They were kind to the weak and the helpless. Many a poor peasant left their domains richer than when he entered.

43. DESCRIPTION OF A PICTURE



GIRLS TAKING LINEN TO THE RIVER ALONG MAIDEN LANE, OLD NEW YORK.

Look at the picture above very carefully; then describe it. There is much more in it than the three girls with their basket of linen and the hissing geese.

Study the landscape, noticing the river, the trees, the winding path through the fields, the flowers, the bit of typical Dutch scenery on the farther bank of the river, etc.

Study the figures and attitudes of the girls. Do they look as though they were hurrying to get through their work or are they finding the path a pleasant enough one to loiter along? Notice the costumes of the girls. Account for them, as well as for their taking the linen to the river.

The pupil who looks at the picture long enough to see things in it that the others do not see is the one who will do this piece of work best.

Begin your description with some general statement ; as, *The picture represents a scene in the early days of New York when that city was a Dutch colony* or *A picture of New York of to-day would be in strong contrast with the peaceful, quiet scene represented in this picture.* Do not use either of the sentences above exactly as it is, but write one of your own suggested by these.

After you have written a general opening statement, describe the picture in detail, beginning with the things in the foreground that strike one upon first sight, and later mentioning the details that one sees upon closer observation. Finish the description by speaking of the impression the picture as a whole makes upon you.

44. DETAILED DESCRIPTIONS — OBJECTS

It is sometimes necessary to describe an object so accurately and exactly that it can readily be distinguished from all other objects of the same class. This is always the case in scientific work. For instance, in botany a plant must be described so accurately and the respects in which it is unlike other plants made so clear that the student is in no danger of failing to recognize it or of confusing it with any other plant. In zoölogy, plants, and in mineralogy, minerals are described with equal accuracy. But entirely aside from scientific work, very accurate descriptions are often called for. If you have a coin which you think may be of value and you write to an expert coin collector to make inquiries, you will be able to get no information in

regard to it unless you describe your coin so exactly that the collector can identify it.

Read the following detailed description :

THE GREAT HORNED OWL

The great horned owl or hoot-owl, as it is commonly called, is a large bird of dignified appearance. It measures from twenty to twenty-four inches in length. It has large, round-topped "horns" made of feathers and like cats' ears in shape. It has fiercely glaring eyes of yellow and black set in a face streaked with yellow. All together its head is singularly like that of a Bengal tiger. Its body plumage is a mottling of black, brown, dull yellow, and white with distinct fine, black horizontal bars across the breast. These black bars and the cats'-ears "horns" serve to distinguish this owl from the less blood-thirsty members of its family. Its temper is fierce and it is so savage by nature that it is known as the pirate among owls. Indeed, with the exception of one or two species of hawks, the great horned owl is the most destructive to poultry of all birds of prey.

Notice the details given in the description above. Which ones make it possible to distinguish this bird from other owls?

Here again a **general idea** of the appearance of the object is given first, next **details** by which it may be recognized and distinguished from others are added, and last the bird's characteristics are mentioned.

WRITTEN EXERCISE

Using the description above as a model, in so far as you can, write very accurate descriptions of two or three of the following :

- | | |
|----------------------------|-------------------------------|
| 1. A wild animal. | 5. A rare stamp. |
| 2. A lost dog. | 6. A coin. |
| 3. Some particular flower. | 7. A snow shoe. |
| 4. Some particular tree. | 8. A bird that you know well. |

45. INCREASING THE VOCABULARY

After your many exercises in expressing thought in a variety of ways and your frequent reference to the dictionary to learn new words, you may think that you now have enough words to express your meaning and that, therefore, there is no further need of adding to your vocabulary. Notice your own speech and that of your companions for a day or two, with this thought in mind, and you will be surprised to find to what extent a single word is made to do duty. In commenting upon a speech that you have heard, you say only that it was *fine* and in describing a play that you have seen you again say "*it was fine.*" The speech may have been *humorous* and the play *tragic* but you give no intimation of this. You use the same word to characterize two things widely different in meaning.

You will never really have command of your thoughts, nor will you be able to communicate them accurately to others until you have a vocabulary sufficiently large to enable you to use the *fitting* word, the word that best expresses the exact meaning you have in mind.

Abraham Lincoln, who became such a master of English that a copy of one of his letters¹ has been framed and hung up in one of the halls of Oxford University as a specimen of the purest and finest English ever written, tells of himself that when he was a young boy he often spent the evening in listening to the conversation between his father and their frontier neighbors. He heard in this way many an expression that was obscure and involved. On such occasions he went to his own room and walked the floor for hours until he had found exactly the right words to express

¹The letter referred to is the one to Mrs. Bixby found on page 365.

the meaning he thought the men had tried to convey. This search for the right word was a passion with him throughout his life, and was the secret of his mastery of the language. Many other great writers have shown the same devotion to correct expression. A distinguished French author in giving advice to a young writer said, "Spend days and nights in seeking the right word."

It is interesting to know that the average business man has a vocabulary of only a few hundred words, whereas Shakespeare had at his command something like twenty-thousand words.

It is well worth while to make a conscious effort to increase your stock of words.

ORAL AND WRITTEN EXERCISE

Turn back to the first lesson on description, page 376, and read again the two selections by Dickens. Read also on pages 378, 391, and 394 the selections by Richard Harding Davis, Kingsley, and Irving.

Make a list in your notebooks of at least ten good words used by these authors, words with which you are perfectly familiar but which you do not use yourself in either your spoken or written language. Select one of these words and use it in your speech and in your writing as often as you can during the coming week. After you have used the word three or four times, it will no longer seem strange to you and it will be a part of your vocabulary.

Next week take another word and add that to your vocabulary in the same way. Even a word a week added to your stock of words will make a great difference in your vocabulary in the course of a year.

46. HOMONYMS — VARIETY OF EXPRESSION

Notice that the words in the following pairs have the same sound but different meanings :

to, too

pear, pair

due, dew

Such words are called **homonyms**.

Homonyms are words that are pronounced alike but spelled differently.

ORAL EXERCISES

I. Show, by means of sentences, that you know when to use each of the following words. Which of them are homonyms and which are merely *similar* in sound? Consult the dictionary when necessary.

buy, by

bread, bred

accept, except

lead, led

stationary, stationery

whether, weather

their, there

coarse, course

complement, compliment

past, passed

principal, principle

healthy, healthful

knew, new

capitol, capital

formally, formerly

hour, our

rode, road, rowed

allusion, illusion

sea, see

to, two, too

empire, umpire

ate, eight

write, right, wright, rite

statue, statute

here, hear

seen, seine, scene

respectfully, respectively

II. Express the thoughts in the following sentences in your own words :

1. Ignorance is the mother of fear.
2. The troubles of a little child are like April showers.
3. To be conscious of ignorance is a great step towards knowledge.
4. Nothing except a battle lost can be half so melancholy as a battle won.
5. Lives of great men all remind us
We can make our lives sublime.

47. SUMMARY OF RULES OF PUNCTUATION

I. Use a period :

1. At the end of a declarative and an imperative sentence.
2. After an abbreviation and an initial.

II. Use an exclamation point :

1. At the end of an exclamatory sentence.
2. After an interjection or an exclamatory phrase.
3. After an exclamatory nominative.

III. Use an interrogation point :

At the end of an interrogative sentence.

IV. Use a comma or commas :

1. To separate words, phrases, or clauses in a series.
2. After a term of address.
3. To set off an appositive, or explanatory word, with its modifiers.
4. To separate parenthetical words or groups of words from the rest of the sentence.
5. To separate *yes* or *no* from the rest of the sentence, when used as part of an answer.
6. To separate the clauses of a compound sentence, and to separate coördinate words or groups of words not connected by *and*, *or*, or *nor*.

NOTE. — If the clauses are very short, the comma is often omitted.
If the conjunction is omitted, the comma supplies its place.

7. To set off a subordinate clause that precedes the principal clause.
8. Before a direct quotation, unless an interrogation point or an exclamation mark is needed.
9. Before and after the words that divide a divided quotation.
10. To separate a phrase with the nominative absolute from the rest of the sentence.

11. To set off the parts of dates or addresses.
12. After a salutation, especially in a friendly letter.

V. Use a semicolon :

1. To separate two independent statements.
2. To separate the clauses of a compound sentence when they contain commas.
3. To separate a series of long phrases or clauses.
4. Before the words *namely*, *as*, and similar words introducing an example or an explanation.

VI. Use a colon :

1. To introduce a long quotation formally.
2. After the words *as follows*, and similar words introducing a formal statement or an enumeration.
3. After the salutation, especially in a business letter.

VII. Use a dash :

To denote a sudden change of thought or construction.

VIII. Use an apostrophe :

1. To show possession. In singular nouns add 's; in plural nouns not ending in s, add 's; in plural nouns ending in s, add only the apostrophe.
2. To show the omission of letters in contractions.
3. To show the plural of letters and figures. ('s.)

IX. Use quotation marks :

1. Before and after a direct quotation.

NOTE. — A quotation within a quotation is usually inclosed in single quotation marks.

2. Before and after each part of a divided quotation.
3. To refer to a book or a title.

X. Use a hyphen :

1. To divide a word, between syllables, at the end of a line.
2. To join the parts of some compound words.

WRITTEN EXERCISE

Write from dictation and punctuate properly the "Scythe Song" on page 389.

48. STUDY OF A POEM

Read the poem below thoughtfully :

LOVE OF COUNTRY

Breathes there the man with soul so dead
Who never to himself hath said,
"This is my own, my native land!"
Whose heart hath ne'er within him burned
As home his footsteps he hath turned
From wandering on a foreign strand?
If such there breathe, go, mark him well!
For him no minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim, —
Despite those titles, power, and pelf,
The wretch, concentered all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust from whence he sprung,
Unwept, unhonored, and unsung.

— WALTER SCOTT, *Lay of the Last Minstrel*.

This poem needs little explanation. Those of you who have read Edward Everett Hale's "The Man Without a Country" will understand the terrible loneliness and desolation of a man who has forfeited the respect and protection of his native land. Explain what is meant by *doubly dying*.

Whereas this poem is about a man who does not love his country, its object is to inspire patriotism. Does it do this,

and if so, how? Compare the lot of an outcast of the kind described here with that of a man who lives to honor and respect his country.

Memorize the poem and repeat it with feeling.

49. SUMMARY OF DESCRIPTION

1. In describing a person or a thing, remember to bring out the most striking characteristics. Use comparisons whenever they serve to make the picture more vivid.

2. Be particularly careful in your choice of words and expressions. Do not use adjectives that are too general in their meaning and application. Do not overwork even a good word.

3. Omit all details except those which help to complete your picture or to furnish a setting or background for it.

4. Be careful not to change your point of view without making it apparent that you have done so.

5. In detailed description mention first those things which the observer naturally sees first, and later those which he sees only upon closer study.

ORAL AND WRITTEN EXERCISES

I. Describe one of the following from each group below. Do not have all your descriptions of the same kind. Let one be a description for impressions and another a more detailed description.

- | | |
|-------------------|---|
| "Evangeline" | { The outside of Benedict Bellefontaine's house.
{ The interior of the house in the firelight.
{ Benedict himself.
{ Evangeline. |
| "Christmas Carol" | { Morley's ghost — Stave I
{ The grocer's — Stave III
{ Tiny Tim — Stave III
{ Bob Cratchit — Stave IV |

“ Legend of Sleepy Hollow ”	{	Ichabod Crane
		Katrina Van Tassel
		Gunpowder
		The headless horseman that pursued Ichabod.

II. Describe the place or the time that seems to you the quietest you can recall. Were there any sounds? If so, what were they? Try to give the impression of *stillness* in your description.

III. Write a description of some place during a storm and of the same place after the storm was over.

IV. Describe some particularly clever poster or illustrated billboard that you have recently seen.

V. Describe some fleeting pictures that you have seen from a car window or from an automobile.

VI. Write an exact description of a lost watch or of some other piece of jewelry. Make your description so accurate that the object can readily be identified.

50. BUSINESS LETTERS

On pages 363-368 you made a study of the friendly letter. Many of the rules and suggestions given you there apply as well to the business letter; but there is one important respect in which the latter differs from the former. The friendly letter, even though it may be written to convey some special message, may be leisurely and discursive in style, touching upon many topics other than the special one for which it is written. The business letter, on the other hand, must confine itself strictly to the matter under consideration and must be clear and brief in style.

A greater amount of business is transacted by correspondence than any one outside of the business world can well realize. We must see the number of letters a big business house receives and answers daily, in order to appreciate the necessity of having all communications addressed to such a house as well as those written by them *clear, brief, and to the point.*

In addition to clearness and brevity, there is another quality that a good business letter must possess in order that it may conform to good usage. That is the quality of courtesy. For a time there was a tendency to make the business letter so extremely short that rules of grammar and ideas of courtesy were alike flung aside, and the average business communication read like a telegram. More recently, however, the best firms, recognizing that courtesy and good form more than pay for the time they take, have set the example of making a business letter as smooth and courteous as a social note.

Remember that a good business letter, like a good friendly letter, is a real composition, well planned and well expressed.

51. FORM OF THE BUSINESS LETTER

A business letter should be written on smooth, white, unruled paper usually about eight and a half by eleven inches. For convenience in copying and filing, only one side of the paper should be used.

Heading. The heading of a business letter contains the same items as does the heading of a friendly letter. (See page 367.) The order, arrangement, and punctuation of these items is also the same except that, the page being

larger, the heading is dropped lower. In a business letter of ordinary length, a margin of from two to two and a half inches is left at the top.

Inside Address. In addition to the address of the writer given in the heading, a business letter should also contain the name and the address of the person or the firm to whom the letter is written. This is called the inside address. When you consider that a stenographer often writes from fifty to a hundred letters a day, and that even the most careful person is liable, when handling such numbers, to inclose a letter in the wrong envelope, you will see why it is important to have this inside address.

An individual title, *Miss, Mr., Mrs., Dr.,* etc., is used in addressing a single person. The title *Messrs.* is used in addressing several persons under a firm title, such as, *Messrs. Lord and Taylor*; but not in addressing a company under a corporation title; as, *American Book Company*.

The inside address is placed about an inch below the heading and an inch from the left-hand edge of the paper. This left-hand inch margin should be strictly kept along the whole length of the paper.

NOTE. — The inside address is sometimes included also in friendly letters, either above the salutation or below the signature in the lower left-hand corner.

Salutation. When a business letter is addressed to one person, the salutation is usually *Dear Sir, My dear Sir, Dear Madam,* or *My dear Madam*, the title *Madam* referring both to married and to unmarried women. If the correspondents are acquainted, a less formal salutation may be used, as: *My dear Mr. Brown, My dear Mrs. Brown.* A company or firm is addressed *Gentlemen,* or *Dear Sirs.*

The salutation is placed a space or two below the inside address and close to the margin line. It is usually followed by a colon or by a colon and a dash.

Body of the Letter. The body of the business letter is arranged with reference to the salutation exactly as is the body of the friendly letter.

Complimentary Close. The complimentary close of a business letter is naturally more formal than that of a friendly letter. The following are most often used: *Yours truly*, *Yours very truly*, *Very truly yours*, and *Respectfully yours*. The complimentary close is followed by a comma.

Signature. The signature of a business letter should be clear and full. *John R. Rowland* is much better than *J. R. Rowland*. A woman should always sign her own name. If she is married and wishes to be addressed by her husband's name, she should write this below and to the left of her own name; as,

Very truly yours,

Mary G. White

(Mrs. James R. White)

If she wishes to be addressed by her own name, she places her title *Mrs.* in parentheses before her signature. An unmarried woman writes *Miss* in parentheses before hers.

When a letter is written for a firm or company, the company name is first signed, and under this is placed the signature of the writer. Below this again is placed the name of the office which the writer holds in the company :

Yours very truly,

Old Dominion Trust Co.

James T. Wadsworth

President

The form of the business letter is further shown below :

468 West 125th Street
New York, N. Y.

Jan. 24, 1915

The J. L. Hammett Company
250 Devonshire Street
Boston, Mass.

Gentlemen :

Very truly yours,
(Miss) Helen Brown

To Fold and Address the Letter. Bring the bottom of the sheet to within one half inch of the top. The half inch single space gives the receiver something to take hold of when opening the letter. Crease carefully. Fold the right-hand edge to the left two and one half inches, and the left-hand edge to the right two and one half inches. Place the letter in the envelope, keeping the loose flap toward the top, in order that it may not catch on the envelope in slipping the letter in. The unbroken surface of the sheet should be against the face of the envelope on which the address is to be written.

The address on the envelope of a business letter is identical in form, punctuation, arrangement, and spacing with the address of a friendly letter.

As a business letter is generally important, the name and the address of the sender is usually engraved or printed in the upper left-hand corner of the envelope with the request

that the Post Office return the letter to the sender if not delivered within a given number of days. On unmarked stationery it is well to write the return address in the same place.

WRITTEN EXERCISE

Write the heading, the inside address, the salutation, the complimentary close, and the signature for each of the following. Fold your papers and place them correctly in envelopes.

1. On June 30, of this year, Mrs. Ruth Jennings of 419 West 114th Street, New York, N. Y., writes to the Consolidated Gas Company, 1907 Amsterdam Avenue, New York, N. Y.

2. On November 6, of this year, William Worth of 480 Elm Street, Philadelphia, Pennsylvania, writes to the Merrill Ring Lumber Company, Second Avenue, Seattle, Washington.

3. On September 25, Mrs. John R. Scott (Alice E. Scott), 284 River Street, Milton, Mass., writes to Jordan Marsh, Washington Street, Boston.

4. On August 16, of this year, Mrs. Jean Woolworth of 710 Stevens Street, Flint, Michigan, writes to Bailey, Banks, and Biddle, Chestnut Street, Philadelphia.

5. On October 28, of this year, John Wilson, General Manager of the New River Smokeless Coal Company, Thurmond, West Virginia, writes a letter to the Grand Rapids Furniture Company, Grand Rapids, Michigan.

The Body of the Letter. The work just studied on the form of the business letter is very definite and may be followed exactly. In taking up the body of the business letter, however, it is impossible to give models that may be so closely imitated. Each piece of business has an individuality of its own and therefore only this general rule can be given. *State your business so clearly that its meaning*

cannot be mistaken, so briefly that it makes no unnecessary tax upon the time or the patience of the receiver, and so courteously that it brings good will with it. Do not make brevity an excuse for slipshod English.

NOTE. — There is no appreciable saving in time in writing, for example, “Yours of the 13 ulto at hand” or “Inclosed find” instead of “Your letter of May 13 has been duly received” or “Inclosed you will find,” etc.

The letters below have the three elements necessary to good business letters — clearness, brevity, and courtesy.

Notice that in the first letter a check is inclosed. As this check is the thing of greatest value in the letter, it is mentioned first.

I

SPLINT COAL COMPANY

SHARON, WEST VA.

July 10, 1915

Messrs. Snow, Pearce, and Company
Cincinnati, Ohio

Gentlemen:

We inclose herewith a check for seven dollars and forty cents (\$7.40) for which please ship the following order to us by Adams Express:

<i>Catalogue No.</i>	<i>Article</i>	<i>Quantity</i>	<i>Net Price</i>
S. 33756	Clock	6	\$4.50
D. 33821	Brass Tray	12	2.25
D. 35976	Ash Receiver	10	.65

Yours very truly,
Splint Coal Company
William S. Green
Manager

II

SNOW, PEARCE, AND COMPANY
CINCINNATI, OHIO

November 12, 1914

Splint Coal Company
Sharon, West Va.

Gentlemen:

We hereby acknowledge the receipt of your order dated November 10 with the accompanying check to cover the amount thereof.

We are to-day shipping the full order by Adams Express and hope that the goods will reach you promptly and prove entirely satisfactory.

Yours very truly,

Snow, Pearce, and Company
John D. Lamson
Secretary

WRITTEN EXERCISES

1. Pretend that you have been working the puzzles published by the *New York Herald*, Herald Square, New York. Write a letter to the Editor of the Puzzle Column, inclosing your solutions.

2. Your class has decided to have school pins. Write to Daniel Low, Salem, Mass., describing the design you wish and asking for prices on the required number. If you draw well, inclose a design. State clearly in your letter the size of pin you want.

3. Your class has collected a number of things as a Christmas offering for those less fortunate. Write to the Secretary of the Board of Charities in your city, asking for the name and the address of some family whom your offering will best help.

4. Pretend that you have recently changed your address. Write to the postmaster, asking him to forward all mail to your new address.

5. Your dog has been lost. Write to the poundmaster, describing your pet and asking for information concerning him.

6. In a recent catalogue, A. G. Spalding and Brothers, 520 Fifth Avenue, New York, N. Y., advertise the following articles. Write, ordering the three that you would like most to have.

Official intercollegiate football, No. J-5	\$5.00
Varsity football trousers, No. V-T	2.50 per pair
Shaker sweater, plain gray, all sizes, No. 3-J . . .	3.50 each
Gymnasium shoes, low cut, black leather, all sizes	1.50 per pair
Regulation hockey stick, No. 2-B	1.50
Peck & Snyder ice skates, sizes 8 to 12 (men's and boys')	1.50 per pair
Peck & Snyder ice skates, russet heel straps, sizes 8 to 11 (women's and girls')	1.25 per pair

52. LETTERS OF APPLICATION

It is often necessary for a person seeking a position to apply for it by letter. Such a letter is one of the most difficult business forms to write. It is not easy to state one's qualifications without seeming conceited, to be dignified without being stiff, or to ask for a thing without demanding it on the one hand or begging for it on the other. Yet the writer of an application must accomplish all this if he wishes to make a good impression.

If an applicant has done good work, there is almost always some one besides himself who will gladly testify to the fact. This person should be given as a reference.

Remember that an application is judged by the general appearance of the letter, by the stationery used, the handwriting, and the general form and arrangement. These matters, therefore, must not be neglected.

There are certain rules that every one seeking a position should observe. One of these is that the applicant should never state that he will come for a certain salary unless he is answering an advertisement which requests him to make such a statement. It is the applicant's privilege to refuse a salary, but in most cases not to set one. Another is that every letter of application should contain a

stamp or a stamped and addressed envelope for a reply. This inclosure, however, should not be mentioned. It is considered bad form to say, "I inclose a stamp for reply."

When an applicant is introduced by some personal friend of the employer, the letter of application is much less formal and impersonal.

Below are two types of letters of application, the first a formal one for a definite position, the second an informal inquiry for an opening that is not known to exist.

Read both letters carefully and see how they meet the requirements of a good letter of application :

240 Rainier Avenue
Everett, Washington
Aug. 1, 1915.

The Union Trust Company
Second Avenue
Seattle, Washington

Gentlemen :

I have just learned through a friend in Seattle that you are looking for a girl to assist in the Savings Department and I should like to be considered as an applicant for the position.

I was graduated in June from the Central Grammar High School of Everett, and can refer you to the Principal, Mr. Henry S. Rolf, for my general standing during the four years I spent there.

Miss Grace Melburn, teacher of mathematics and elementary bookkeeping, has kindly consented to write fully in regard to my work in her department.

If you wish to see me personally I shall be glad to call at the bank at any time convenient to you.

Yours very truly,

Alice E. Hardwick

264 Dearborn Street
Chicago, Ill.

Sept. 1, 1914

Mr. Richard R. Heath
The Alameda Ranch
Box 200, San Antonio, Texas

My dear Mr. Heath:

My uncle, Dr. R. S. White of Austin, Texas, has suggested that there may possibly be an opening on your ranch for a boy of sixteen, and has promised to write to you in my behalf.

I am afraid that my age and city address will lead you to suspect that I am a weak, delicate fellow who has had to give up school and seek health in the open. Fortunately this is not the case. I am in perfect physical condition and think of leaving home only because I have overstrained my eyes and the oculist advises a year off as far as books are concerned. This enforced holiday from school seems just the time to carry out a plan that almost every boy cherishes.

I don't believe I have a foolish idea of what life on a ranch means. My uncle has told me enough about it to make me realize that it is a serious business with little of the Wild West Show dash about it. Nevertheless I am anxious to try it for a year if I can get my board in return for my services. Of course, at the beginning the "services" of which I speak will be those of an inexperienced city boy whose only qualifications are a strong body and a very hearty good will.

Yours respectfully,

George W. Holbrook

WRITTEN EXERCISES

1. Write a good letter of application for one of the following positions:

Runner for a bank.

Keeper of a news stand in a summer hotel.

Assistant in a tea room.

Messenger boy for a telegraph company.

2. You are told that boys and girls often work their way through

a summer camp. Write to some camp in which you are interested, asking whether there is an opening and stating your qualifications.

3. You hear that a wealthy woman of your town is anxious to have a young girl go with her family to the seashore to amuse and play with her two children of four and six. Write, applying for the position.

4. One of the Great Lake passenger boats has advertised for a newsboy. Write to them, making formal application for the position.

5. Write to the manager of one of the following industries, asking if he will allow your class to visit his works:

(a) A paper mill.

(e) The navy yard.

(b) A woolen mill.

(f) A stock farm.

(c) A coal mine.

(g) A lumber camp.

(d) A glass factory.

(h) A saw-mill.

6. Write, applying for a position in one of the above industries. Remember to apply for some definite position, which you feel you have the ability and experience to fill.

7. Write an informal letter of application for a possible opening in one of the following. Mention in each case a person who is supposed to have introduced you:

(a) A chicken farm.

(c) A boat club.

(b) A vacation home for little children.

(d) A settlement house.

53. TELEGRAMS AND NIGHT LETTERS

In both business and social life, it is often necessary to send a message so quickly that it must be telegraphed instead of being mailed. As telegraph companies charge by the word, it is important to make the telegram as brief as possible. Since a special rate is made for ten-word messages, most people try to express their business within this limit.

Dates and figures, when necessary in the body of a telegram, should be written in words. If written in figures,

each figure is regarded as a word and is charged for accordingly. No charge is made for either the receiver's or the sender's name and address.

The telegraph companies make special rates for what they call **night letters**. These are telegrams sent at night, when the wires are not crowded, with the understanding that they are not to be delivered until morning. The charge for a fifty-word night letter is the same as for a ten-word telegram.

WRITTEN EXERCISES

1. Pretend that you have been on a visit and are now on your way home. You have missed connections at a station where you were obliged to change trains. Telegraph your mother, explaining the matter and telling her when to expect you.

2. Your father is away on a trip and some member of your family is taken seriously ill. Telegraph, calling him home, but alarming him as little as possible.

3. At the last moment your father has decided to let you join a summer camp. Telegraph, asking if there is room for you and, if so, inquiring where you are to join the party.

4. One of the companies to which you have applied writes offering you a position and asks you to telegraph your reply. Do so, stating salary and character of work offered. It is never sufficient to say "accept position." The following makes it clear what position you accept: "Accept position — newsboy on 'Governor' — salary six dollars a week."

5. Write a night letter to a railroad company, asking them to reserve a berth for you for a certain date. State between what points you wish the berth, whether you want an upper or a lower berth, and upon what train you intend to go. Tell when you will call at the ticket office to pay for your accommodations.

6. Change two of the telegrams above to night letters.

7. Change the business letters, pages 417 and 418, to night letters.

54. ADVERTISEMENTS

I. In the *Wanted*, *For Rent*, *For Sale* columns of the newspapers, you will see advertisements that are almost like night letters in their clearness and conciseness. This is the case because such advertisements are paid for either by the word or by the space.

Notice the following :

To Let — Eight-room cottage ; lovely view ; large piazza ; bath, hot and cold water ; price for season, \$700. Inquire S. A. Jones, Saunderstown, R. I.

SITUATION WANTED: Attendant, secretary or managing housekeeper ; neat seamstress ; references. M 171 Times.

II. Cut out some of these advertisements from a newspaper and study them, seeing how much is told in a few words.

WRITTEN EXERCISES

1. Change the applications on pages 420 and 421 to advertisements to be inserted in the *Wanted* column of a newspaper.
2. Write three items for the *For Rent* or *For Sale* column.
3. Write three items for the *Found* column.
4. A pet dog is lost. Write an advertisement concerning him for the *Lost* column.

You will often see advertisements that are evidently written without any thought of saving space. Their object is to catch and hold the reader's attention and to convince him that the thing advertised is exactly what he wants.

Cut from magazines or newspapers, or copy from signboards or street car placards advertisements of this kind that seem to you particularly good. Tell, if you can, by

what means the advertising agent catches the attention, how he holds it, and in what way he draws custom.

WRITTEN EXERCISE

Write as attractive an advertisement as possible for each of the following :

1. A sale of home-made candy.
2. A fair for some charitable purpose.
3. A school play or other entertainment.
4. Something widely advertised in your town. Try to make your advertisement of this article more attractive than any of those you have seen.
5. An excursion to Washington at special rates.

55. SHORT ORAL EXPLANATIONS

Not a day goes by on which you are not called upon to make explanations. You are asked directions for finding a certain place or for doing a given piece of work ; you are asked to define a word or to tell the use and value of certain things. In answering all these questions, you use the form of composition called **exposition** or **explanation**.

Explanations should be clear-cut and exact, in order to be of value to the person who is asking for information. Yet how far short in point of clearness and exactness most explanations fall ! The reason for this is largely because we do not recognize the fact that these simple oral explanations are real compositions that must be as carefully thought out and organized as any other compositions.

A number of common explanations are called for below. Before attempting to give them consider :

1. What you are asked to do.
2. The best and clearest way of doing it.

After you have given the explanations orally, write one or two of them. Examine them carefully, to see whether each word you have used is necessary to make your meaning clear. Be especially careful in all explanations to mention ~~items~~ ^{things} in their **proper order or sequence**.

Explanations should always be given in complete sentence form. Be careful to vary the introductory words of your sentences. Do not overwork the word *then*, but substitute for it such expressions as *next*, *after this*, *when this has been done*, *finally*, *by so doing*, *in this way*.

Words and phrases of this kind that connect the thought of one sentence with that of the next or the thought of one paragraph with that of the next are called **transitional words**.

ORAL AND WRITTEN EXERCISES

I. Explain to a stranger :

- ✓ 1. How to go from your school building to the post office.
- 2. How to go from the post office to the most important railroad station.
- 3. How to go from the railroad station to the largest dry-goods store.
- 4. How to go from the railroad station to your school.
- ✓ 5. How to go from your school to some park.

II. Explain to a younger brother or sister :

- 1. Why one can "see one's breath" on a cold day.
- 2. Why ducks' feet are webbed.
- ✓ 3. Why there are thirteen stripes in our flag.
- 4. Why a thermos bottle keeps hot things hot and cool things cool.
- 5. Why a ball has to be thrown up but falls down.

III. Explain to some one who does not know :

- 1. How to look up a number in a telephone book.
- ✓ 2. How to use a "toll" telephone.

- ✓ 3. How to turn in a fire alarm.
- ✓ 4. How your school fire drill is conducted.
- 5. How to multiply a fraction by a fraction.
- 6. How to reduce 3 yards 2 feet 6 inches to inches.

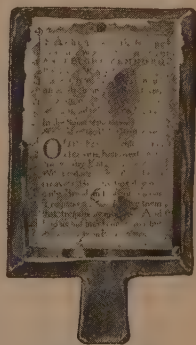
56. LONGER EXPLANATIONS

We are often called upon for explanations that cannot be given as briefly as those above.

Notice the following explanation of the hornbook :

THE HORNBOOK

The hornbook was the first school book used by the children of the early colonists. It was not a book at all in our sense of the word. Its foundation was a thin strip of wood about four and a half inches long by two inches wide. Upon this was placed a sheet of white paper, on the upper half of which was printed the alphabet and such simple syllables as *ab*, *eb*, *ib*, *ob*, and on the lower half, the Lord's Prayer. This printed page was covered by a thin sheet of horn, which was sufficiently transparent to render the letters below legible. The horn, the paper, and the wood were bound together along the edges by a narrow strip of brass, which was tacked down by tiny nails. It was from this hornbook that the little Puritans learned their letters and received their first instruction in spelling and reading.



What is the topic sentence of this paragraph? The topic sentence is especially important in written explanations. It states concisely and definitely the subject of the explanatory paragraph. All other sentences amplify and explain the statement made by the topic sentence.

WRITTEN EXERCISES

I. Using several of the following as topic sentences, write paragraphs that will clearly explain or illustrate them :

1. The Pilgrims came to America to seek religious freedom. (Tell why they were forced to seek it, and how they finally found it.)
2. Multiplication is a quick way of adding the same number a given number of times. (Give examples.)
3. "An Incident of the French Camp" by Robert Browning, (page 321) is a wonderfully dramatic poem telling of the fortitude of one of Napoleon's boy messengers. (Supply details and give illustrations or quotations.)
4. The mayor is the chief executive officer of a town or a city. (Give details.)
5. The Spanish explorers settled in the southern part of what is now the United States. (Supply instances.)

II. Using the selection on page 427 as a model, introduce and explain the process of making one of the following. Be careful to vary your transitional words.

- | | | |
|--------------------|-----------------|-------------------------|
| 1. A camp fire. | 3. A bob sled. | 5. A water wheel. |
| 2. Peanut brittle. | 4. A fancy bag. | 6. An attractive apron. |

57. WRITTEN EXPLANATIONS IN TESTS OR EXAMINATIONS

Many bright, well-prepared pupils get poor results on written tests or examinations because they do not carefully plan their time and organize their material before beginning to write. If the suggestions below are followed, much poor work may be avoided.

1. Study the question carefully, so that you may know exactly what is asked.

2. Bring together all the knowledge you have that bears directly upon the question.
3. Consider how much time may be given to the answer. If the time is short, decide what points are absolutely essential to the explanation and what details may be omitted.
4. Make a very brief outline, developing it step by step until you have the completed product. Using this as a framework, build out your thoughts in clear, direct sentences.

WRITTEN EXERCISE

Carrying out the instructions just given, write clear, logically arranged, well expressed answers to the following test questions. Use your textbooks if desired.

1. Explain the causes of the American Revolution.
2. Explain why the city of New York is one of the great commercial centers of the world.
3. Explain some simple means of keeping a room well ventilated.
4. Give briefly the main points of the story of one of the following: "The Ride from Ghent to Aix," "Evangeline," "The Courtship of Miles Standish."

58. REFERENCE WORK

You are often called upon to explain something with which you are not familiar and are referred to the library for the necessary information. In work of this kind, called **reference work**, the encyclopedia is the great reservoir of knowledge from which you generally draw your supply. To one who knows how to look up a word in the dictionary, it is not difficult to find a subject in the alphabetically arranged encyclopedia. The difficulty arises after the subject has been found. It lies in selecting from the mass of material given just what is needed to make the subject clear to yourself, and then in expressing it clearly to others.

There is no better practice than selecting, classifying, arranging, and expressing in your own words information gained through reference reading.

The encyclopedia is by no means the only book of reference. Such books as Webster's "New International Dictionary," and the "Century Dictionary," "The Biographical Dictionary," "The Ridpath Library of Universal Literature," "The Book of Knowledge," histories, geographies, physiologies, and the current magazines and newspapers are all excellent works of reference.

ORAL AND WRITTEN EXERCISES

I. Look up one of the following subjects. (1) Read the reference article carefully. (2) Decide what facts you wish to use. (3) Reread the article, taking notes. (4) Arrange your notes in outline form. (5) Using your outline as a guide, give a three-minute talk on your subject.

- | | |
|-------------------|---------------------|
| 1. An hour glass. | 5. Matches. |
| 2. A thermometer. | 6. Rubber. |
| 3. The compass. | 7. Bituminous coal. |
| 4. A barometer. | 8. A sun dial. |

II. From some current magazine or newspaper, select an article that seems to you interesting, and prepare yourself to give a three-minute talk thereon.

59. LITERARY EXPLANATIONS

All explanations are not so formal and impersonal as those you have thus far studied. Read the following:

In one of his delightful essays, Robert Louis Stevenson explains how he learned to write. He begins by telling that all through his

boyhood he was considered an idler, but that in reality he was always busily engaged on one task, — that of learning to write. He goes on to explain that as he walked along the crowded streets or quiet country lanes, his mind was always at work trying to fit appropriate words to the things he saw. Like Lincoln, he “lived with words,” and when he found anything that particularly pleased him, he would sit down by the roadside and record his impressions in a notebook that he always carried with him.

As he grew older, he kept on the lookout in his reading for beautiful or forceful or striking ways of saying things, and whenever he came across anything that seemed to him especially good he would write and rewrite it, painstakingly comparing his imitation with the original, until he felt that he had gained the author’s power of expression. Thus he learned to write.

You will see even from this brief outline of Stevenson’s article, that although it is an explanation logically arranged and clearly stated, yet it is something more. From it we get a glimpse of the man’s personality; we learn of his tastes, his habits, his persistence in accomplishing what he set out to do.

An explanation that is thus colored by the writer’s personality and tastes is called an **essay**. Literature abounds in charming explanations of this kind; such as Henry van Dyke’s “Fisherman’s Luck,” Dickens’s “American Notes,” Agnes Repplier’s “Convent Days,” Lamb’s “Essay of Elia,” Warner’s “Being a Boy” and “In the Wilderness,” Irving’s “Alhambra,” Mabie’s “Books and Culture,” and certain selections from the “Sketch Book.”

If you can get from the library any of the essays mentioned above, select one and see whether in addition to a knowledge of the thing explained you do not get some idea of the author’s tastes and personality.

WRITTEN EXERCISE

Write one or two of the following explanations in a personal, informal way:

1. How I learned to read.
2. How I camped out.
3. How I behaved at my first party.
4. What I should do with a day all my own.
5. How I should spend a present of ten dollars.
6. Why I like a certain book so much.
7. How I played Santa Claus.
8. How I didn't build a camp fire.

60. LITERARY EXPLANATIONS

Below is one of the most famous speeches ever made. It is an explanation filled with the personality of the writer, but it is something more. In it Lincoln shows us his ideals of patriotism and arouses in us a loftier conception of what devotion to our country means. This is done in so clear-cut, and forceful a way, and with such depth of feeling, that it makes an impression that few speeches have ever made.

Writing of this kind cannot be imitated; but the more familiar you become with it and the deeper your appreciation of it grows, the greater will its influence be upon your life and your work.

THE GETTYSBURG ADDRESS

Delivered by Abraham Lincoln, November 19, 1863, at Gettysburg, Pennsylvania, the field of one of the great battles of the Civil War, a portion of which was dedicated as a national cemetery.

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty and dedicated to

the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, and for the people shall not perish from the earth.

What is the topic sentence of the address? Why are there several sentences before this? How does Lincoln explain the assertion, "We cannot dedicate, we cannot consecrate, we cannot hallow this ground"? How does he show that his ideal American is a man of action rather than of words? How does he make the death of those true patriots who fell on the field of Gettysburg an inspiration rather than a sorrow? Notice his summing up and see in what a simple, forceful, and striking way he describes our government, — a government *of* the people, *by* the people, and *for* the people.

Memorize the address.

EXPLANATION BY COMPARISON

Below is a review of Lincoln's speech. The writer explains it by comparing it with another address made on the same occasion. **Explanation by comparison** is a very common way of making a thing clear. The things to be compared must be of the same general kind or must have certain characteristics in common; but they must also have other points that are in striking contrast.

Two orators met on the memorable field of Gettysburg. One was gifted in oratory, learned in schools and from books. The other was skilled in the witchery of speech that is gathered from the river, the forest, the plain. Both spoke. One was a brain effort; the other was a heart effort. One spoke words that were heard; the other, words that were felt. One was art; the other was genius. One was Edward Everett, the gifted scholar of New England; the other was Abraham Lincoln, the gifted railsplitter of the West.

—JUDGE TENNEY (*Adapted*).

What are the points of likeness in the two things compared? What is the difference between the oratory of the two men? What is meant by "one was a *brain effort*, the other a *heart effort*"? Notice the difference between *scholar* and *railsplitter*; between *New England* and the *West*. Why was the last contrast much more vivid in 1863 than it is now?

WRITTEN EXERCISE

Explain either orally or in writing one or two of the following:

1. What a canoe is by comparing it with a rowboat.
2. What snowshoes are by comparing them with skis.
3. What ice hockey is by comparing it with field hockey.
4. What a poplar tree is by comparing it with a willow.

5. What your real camping trip was like compared with what you imagined it would be.

6. What your first skating or swimming experience was like compared with what you imagined it would be.

61. SUMMARY OF EXPLANATION

1. Outlines are particularly essential in explanations.

2. The steps in an explanation should follow one another in logical sequence.

3. Transitional words are particularly useful in passing from one sentence to another or from one paragraph to the next.

4. Every formal explanation should contain a topic sentence. The other sentences should explain or enlarge upon the topic sentence.

ORAL AND WRITTEN EXERCISE

Explain clearly either orally or in writing several of the following:

1. How to make a shoe-box.
2. How to make a bookrack.
3. How to play ice hockey.
4. What skiing is.
5. How to make brown bread.
6. How to make a bed.
7. How to make an attractive window box.
8. How you broke yourself of a bad habit.
9. How you overcame your fear of the dark.
10. Mercury — how obtained and for what used. (Reference work.)
11. Petroleum — how obtained and for what used. (Reference work.)
12. The main points of difference between the Puritans and the Cavaliers in this country. (Consult your histories.)

62. ARGUMENT

Read the selection below :

A few years ago a careful bird census of the United States was made with the special object of finding out whether bird life was increasing or diminishing in the country. The results were appalling. The evidence received showed that within a period of fifteen years the birds had decreased forty-six per cent; in other words, that almost one half of our birds had been destroyed!

You may ask why this is a matter of great moment. Aside from the fact that birds give great pleasure, cheering us with their song and delighting us with their beauty and their interesting ways, they are man's natural protectors. If all the birds should die, not a human being could live on the earth, for the insects and other creatures on which the birds live would increase so enormously as to destroy all vegetation. As it is, the hawks and owls prevent the mice and rats from becoming an intolerable pest, while the insectivorous birds, by destroying millions of grubs and insects, make the work of the farmer and the fruit grower possible.

That a bird has beautiful plumage, that a collection of birds' eggs is interesting, that the bird is good for food even, is not sufficient reason for destroying a life that adds so much to the joy and well-being of the world.

This is, as you see, an explanation. It gives information regarding the extent to which bird destruction has been carried on, and it explains the value of birds to man. But it does something more; it tries to convince those who read it that our birds should be protected. A composition that attempts to convince others or to persuade them to a certain point of view is called an **argument**.

Argument is persuading not by means of coaxing and begging, but by means of logical reasoning. If a small boy implores his parents to let him go to the circus, saying, "I

want to go! Please let me go!" he is not using argument. If, however, he reminds his parents that they promised him a reward for a good report at school, that he has fulfilled the conditions, and that he would like as his reward permission to go to the circus, he uses argument.

To prepare a good argument, collect the facts bearing on the question, arrange them in their natural or logical order, and give proofs to support them. In the selection on page 436, the author did not merely state that almost half of our birds had been destroyed; he brought as proofs of his statement the fact that a careful census had been taken and that his figures were based on the results of this census. The statement supported by the proof makes a convincing argument. Without the proof, it would have but little weight. Find in the article another statement that is supported by proof.

WRITTEN EXERCISES

I. Write a letter to your teacher, trying to convince her that a class party or picnic would be desirable.

II. Write a letter to your mother, trying to persuade her to allow you to do something that she considers dangerous, such as playing football, managing a sailboat, going canoeing, or swimming.

III. Using the argument on page 436 as a model, write an essay or composition on one of the following topics. Collect your facts and arrange them carefully in outline form before you begin to write.

1. Our forests should be protected.
2. Our city streets should be kept clean.
3. The "Keep off the Grass" signs should be removed from parks.

4. Every school should have fire drills.
5. School buildings should be open evenings for social purposes.
6. Vacation schools should be held in every city.

63. DEBATES

Sometimes a question arises about which there is a difference of opinion. One person will believe one thing in regard to it and will bring arguments to support his belief, whereas another person will take an entirely different view of the question and will try to prove that he is right. An argument of this kind is called a **debate**. Such a question as to whether football or baseball is the better game might be debated, for this is a question in regard to which there is a difference of opinion, and arguments may be brought to support both sides of the question.

A question for debate should be put in the form of a statement; as, *Football is a better game than baseball*. Those who argue that football *is* a better game than baseball are on the **affirmative side**. Those who argue that football *is not* a better game than baseball are on the **negative side**. There may be one speaker or more than one speaker on each side.

In preparing for a debate, collect your facts and arrange them in logical order, being careful to have proofs ready to support every statement. The affirmative side always opens the debate.

Form debating teams of four speakers each, to argue the following propositions:

1. Two half-holidays a week are better than one whole holiday.
2. Two short school sessions a day are better than one long session.

3. Country life is more beneficial than city life.
4. Life in the Virginia Colony must have been pleasanter than in the Plymouth Colony.
- 5. No preparation of lessons should be required in out-of-school hours.
6. Vocational training should be a part of the education of every boy and girl.
7. Drafts indoors are no more harmful than wind out of doors.
8. Football is a better game than baseball.
9. English is the most important subject in the curriculum.
10. Each school year should be longer, thus shortening the total number of years of school life.

The first speaker on the affirmative side begins by stating as clearly as possible the proposition to be argued, giving any explanation that may be necessary. He then gives every strong argument he can think of to prove that his side is the right side. Remember that assertions without proofs or illustrations have but little weight. Remember, too, that a clear, earnest manner, showing that the speaker believes in his own argument with all his heart, goes far toward winning an audience to his way of thinking.

The first speaker on the negative side then does for his side what the first speaker on the affirmative side has done for his; that is, he states his proposition and tries by his arguments and manner to win the audience to his views.

Next, the second speaker on the affirmative side takes his turn. It is his duty to show the flaws and weaknesses in the arguments brought by the speaker on the negative side; to disprove his statements, if possible; to strengthen the arguments advanced by his own side; and, finally, to sum up and put clearly before the audience all the strong arguments of his side.

The second speaker on the negative side then follows suit, tearing down the arguments of the affirmative, and supporting and summing up the arguments of his own side.

Judges may be appointed to weigh the arguments for and against the question, to determine which side has presented the better case, and which, therefore, has won the debate. Class discussion and vote may take the place of judges, if preferred.

64. GENERAL EXERCISES IN COMPOSITION

1. Tell as vividly as you can the plot of the best moving picture play that you have seen.

2. Describe in detail the leading actors in the play, telling not only about their personal appearance but showing their characters as well.

3. Write a letter to a friend, describing your first real or imaginary business experience. Tell what you are doing, how you obtained the position, and what interesting or amusing incidents have occurred in connection with it. Describe how you felt when you received your first week's pay and tell what you did with the money.

4. Think about some person of your own age or older whom you very much admire. Ask yourself what there is about this person's character that attracts you. Describe your friend's character in a few sentences, citing incidents that prove him to have the traits you claim for him.

5. Explain fully and informally, as to a younger brother or sister, the real meaning of one of the following proverbs. Use examples and anecdotes to illustrate your point.

- a.* Don't cross the bridge until you come to it.
- b.* Necessity is the mother of invention.
- c.* A new broom sweeps clean.
- d.* A stitch in time saves nine.
- e.* Don't count your chickens before they are hatched.

6. Answer one of the following advertisements. State your qualifications for the position modestly, or refer to some one who will speak for you :

WANTED : A girl for two hours every afternoon to amuse two children of five and three years. Reference required. Apply by letter to Mrs. John H. Freemont, 198 Elm Street.

WANTED : A boy as librarian's assistant in the free public library. Reference required. Apply by letter to J. D. Blackmore, Librarian. Canton Av. and River St.

7. Write a paragraph, using as your topic sentence the following :
The period from March through September is the warm season in the north temperate zone and the cold season in the south temperate zone.
8. Hold debates on the following subjects :
- a. Self-government in schools is a better preparation for citizenship than government by teachers.
 - b. The energy devoted to polar expeditions might be better expended at home.
9. Many amusing incidents occur in the schoolroom during the year. Tell the most entertaining one that you can recall.
10. Describe one or two of the following :
- a. A baseball team or a football squad as it starts out to play a game with a rival team. The same team as it returns.
 - b. A gypsy encampment from a distance and the same thing near at hand.
 - c. Contrast the scene on a lake in midsummer with a scene on the same lake on a cold winter's day.

II. Write the description of the picture that comes to your mind when you read the following:

a. Amidst the storm they sang,
And the stars heard, and the sea;
And the sounding aisles of the dim woods rang
To the anthem of the free!
— From HEMANS'S *The Landing of the Pilgrim Fathers*.

b. The western waves of ebbing day
Rolled o'er the glen their level way;
Each purple peak, each flinty spire
Was bathed in floods of living fire.
But not a setting gleam could glow
Within the dark ravines below.
— From SCOTT'S *Loch Katrine*.

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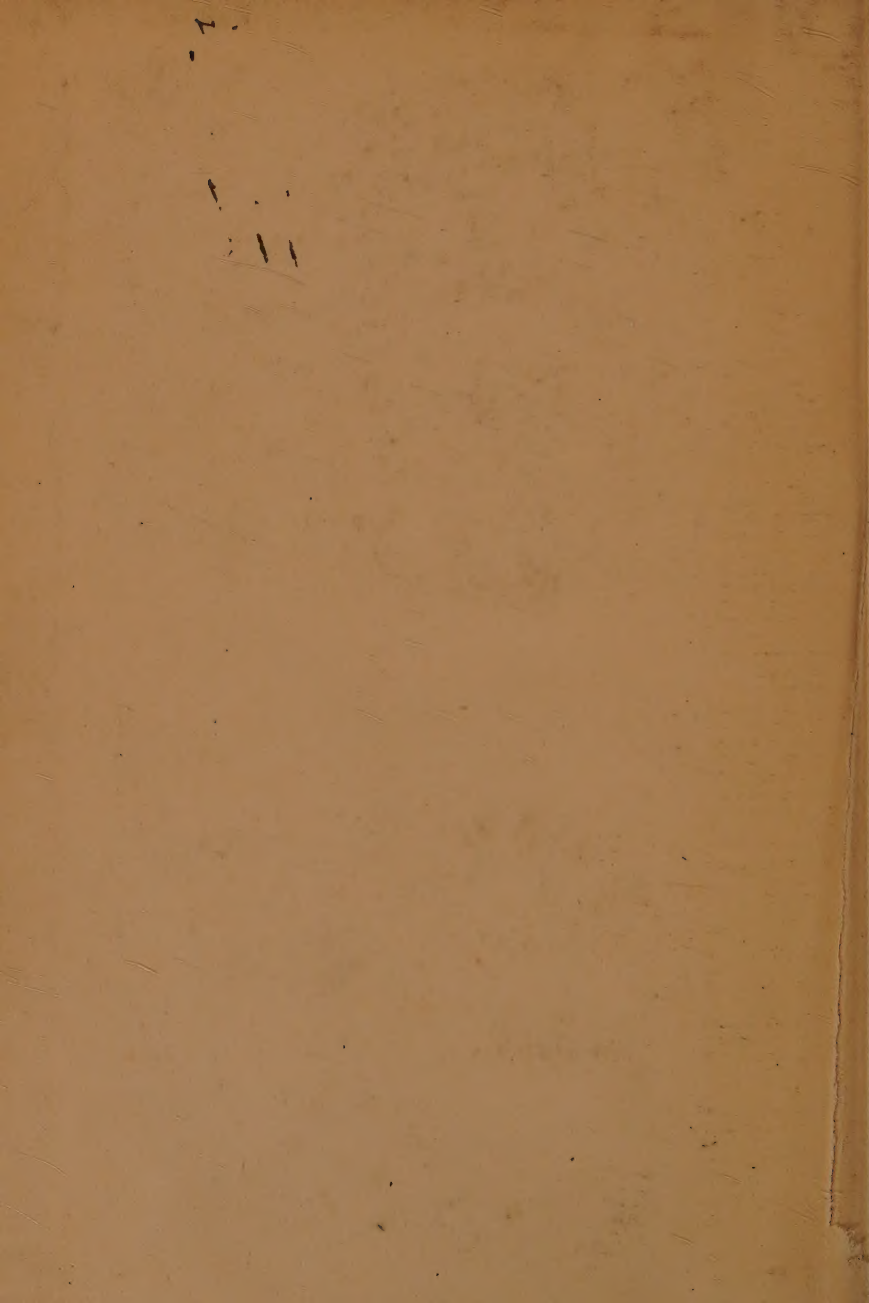
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